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What Happens In the Booth: A Stage Manager's Experience

Brianna McLellan

Loyola Marymount University

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Dance 461: Sr Thesis Project

What Happens In the Booth:
A Stage Manager's Experience

Brianna McLellan

Mentors:

Professor Judy Scalin
Professor Damon Rago
Samantha Whidby

In partial fulfillment of
The Bachelor of Arts Degree in Dance
Loyola Marymount University
December 14, 2012

What Happens In the Booth: A Stage Manager's Experience

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Samantha Whidby

A. Short Description

What Happens in the Booth: A Stage Manager's Experience is an internship thesis project. I was initially curious about what it would be like to experience all that occurs off stage. I had experienced work as a deck hand, but I really had no clue what the other crewmembers' roles consisted of. I wanted to experience first hand what it would be like to work as a stage manager under the direction of a production manager, lighting designer, and director. My title combines my curiosity with the eager anticipation of partaking in what is initially unknown.

During my internship, I began sitting in on a production meeting at the very start of the semester to running the show by the end of the semester. It was a very accelerated learning environment where the only option was to push forward. It wildly expanded my knowledge of what a production team and crew accomplishes. It forced me to engage in a new role as a leadership figure in the theatre. Granted the audience and the cast aren't largely aware of this, but without that leadership the show couldn't function. I now have a greater respect and awe for professionals who devote their mastery of this craft, into the essential and often unacknowledged role of the stage manager. I have now been exposed to the joy and edge that position has to offer.

B. Duties

The nature of the work of a stage manager is to keep details of the dances, dancers, and choreographers updated and organized. She then is present at all technical rehearsals and run throughs where part of her function is to check crew attendance and coordinate their duties. It is here she works with the lighting designers and choreographers to specifically learn the timing for light, sound, and curtain cues. This is a large undertaking because the stage manager is fully responsible for presenting the work of both the choreographer and lighting designer in the way they intended.

1. Preparation work

The Stage Manager works with the director and production manager before the technical rehearsals begin. During this time she can sit in on production meetings, learn the names of everyone apart of the production team, gather the cast lists, and get a first draft of the show order. She also attends a showing of the work, to start becoming familiar with the pieces. About two weeks before technical rehearsal, she and the crew help put the Marley floor in, specific to this dance production.

2. Planning technical lighting rehearsals

The start of the technical lighting rehearsals is when the real work of the stage manager begins. She and the production manager help coordinate the crew's assignments. The stage manager works closely with the lighting designer and the choreographers to create the cue sheets for the light and sound cues. At the end of each technical rehearsal she sits down with the lighting designer and the production manager to go over lighting and stage notes.

3. Planning Technical Runs

During the technical run of the shows, the stage manager is checking the accuracy of her cue sheets and the coherency of her crew. Her team whom she is constantly in communication with is the assistant stage managers, the follow spot operators, the light board operator, and the soundboard operator. At the end of each technical run she sits down with the lighting designer and the production manager to go over the fluidity of the pieces and what could be made better. She then prepares for the upcoming dress rehearsals by studying her cue sheets, especially in the areas that she received notes.

4. Planning Dress Rehearsals/ Full Productions

Pre show

The stage manager arrives early. With the permission of the lighting designer and production manager checks the light cue settings. In some instances, after each show the light board operator in conjunction with the lighting designer will reset the lights to neutral. The stage manager should make sure that the lights are in the correct setting, so that the light cues for the particular show are accurate. The stage manager will also make sure to have deck hands sweep and mop the stage. If gels need to be in the booms, the stage manager will check in with the assistant stage manager to make sure that happens. If everything is according to plan, the stage manager will confirm with her team that everyone is ready to go and on standby. Once she receives a green light from the director or production manager to start the show, she will double check that her team is on standby and that dancers are ready.

During the show

It is the duty of the stage manager to call the cues for the entire show. This includes curtains, house lights, stage lights, gels, follow spots, props, and most importantly the dancers. She is on headset with her assistant stage managers, the follow spot operators, the light board operator, and the soundboard operator. She calls cues to each of them during the show and stays open in communication in the event that something happens and needs to get fixed.

Post show

Once she calls the fader to go down, the houselights come up. Once most of the audience has left, the work lights backstage come on. The Stage Manager calls deckhands to reset any gels or props into their starting places. Her team, with the lighting designer and production manager, all give and receive feedback from the show. This could be anything from the timing of a cue to resetting of a boom that got hit. This post performance follow up gives us feedback in which to more effectively go into the next show.

C. Artifacts from the concert

1. Crew Lists
2. Cast Lists
3. Show Order
4. Cue Sheets
5. Program

AN EVENING OF CONCERT DANCE: FALL 2012 CREW ASSIGNMENTS

Job	Name
Stage Manager - First Half	Daniella Cupito
Stage Manager - Second Half	Brianna Mclellan
Assistant Stage Manager - SR	Morgan Clemenson
Assistant Stage Manager - SL	Madeline Hamill
Running ASM / Follow Spot	Krysta Calomeni
Running ASM / Follow Spot	Annalisa Pardo
Light Board Operator	Angelica Mcgliazzi
Sound Board Operator	Sierra Portera
Deck Hand - A	Abigail Samson
Deck Hand - A	Christina Kochenderfer
Deck Hand - A	Mandy Matthews
Deck Hand - A	Alexa Palminteri
Deck Hand - A	Sorrelle McGill
Deck Hand - A	Carrie Whitelam
Deck Hand - B	Kelsey Netting
Deck Hand - B	Danielle King
Deck Hand - B	Beth McGowan
Deck Hand - B	Sydney Kramer
Deck Hand - B	Sarina Ramirez
Costume Running Crew - A	Natalie Weaver
Costume Running Crew - A	Hayley Gewant

Job	Name
Costume Running Crew - A	Justine Lutz
Costume Running Crew - B	Josh Rivera
Costume Running Crew - B	Rachel Rivera
Costume Running Crew - B	Jennifer Volenti
Costume Cleaning Crew	Sydney Franz
Costume Cleaning Crew	Bennett Williams
Costume Cleaning Crew	Alyssa Iselli
Costume Cleaning Crew	Steph Brodie
Costume Cleaning Crew	Julia Stathas
Costume Cleaning Crew	Challen Wellington

Job Descriptions

Stage Manager

- * The role of a stage manager is to organize and keep track of all details pertaining to the dances, choreographers and dancers involved with the show. By being at every tech/ dress rehearsal and mandatory at every performance, stage managers have a large responsibility to facilitate and manage ;) rehearsals and shows. This includes making sure all dancers are present at their specified call times, working with the lighting designer to learn the cues, and discussing with the choreographers to make sure the timing of each light, sound, and curtain call is exactly the way they created it to be. This last portion is the main role of the stage manager in this educational setting.

Assistant Stage Manager

- * The assistant stage manager(s) oversee the backstage area and are the intermediary between the stage manager and dancers. They communicate with the stage manager, essentially their eyes backstage during the show. In reverse, they also are able to relay any backstage happenings such as injuries or missing dancers so the stage manager can handle the situation appropriately.

Light Board Operator

- * The light board operator's job is responsible for operating the lighting control system for the show. This involves working with the lighting designer and programming all of the cues for the show.

Sound Board Operator

- * The sound board operator's job is responsible for operating the sound control system for the show. This involves working with the sound designer and programming all of the cues for the show.

Deck Hand

- * Deck hands work mainly backstage during rehearsals and shows completing necessary tasks to keep the show running smoothly. This includes sweeping and mopping the stage before rehearsals and shows, getting any props or set pieces organized backstage, and occasionally holding curtains open for quick changes.

Costume Running Crew

- * Costume running crew brings all the costumes from the costume shop downstairs to the dressing rooms and make sure all dancers have the necessary items for each of their pieces. Occasionally they will be placed backstage to help a dancer with a quick change.

Costume Cleaning Crew

- * Costume cleaning crew cleans the costumes in between rehearsals and shows.

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- * Costume cleaning crew cleans the costumes in between rehearsals and shows.

CAST LIST

Scott Heinzerling

Rehearsals begin on
MONDAY SEPTEMBER 10, 8pm
and continue on
Mondays 8-10pm

	Name	Email	Cell Phone
1.	Meg Buzza		
2.	Sydney Clemenson		
3.	Kendra Collins		
4.	Megan Engelstad		
5.	Charissa Kroeger		
6.	Jazel Serate		
7.	Jenny Sotelo		
8.	Jennifer Volanti		
9.	Libby Wolf		
10.	Zoe Yentzer		

Thank you to all who auditioned. We have an amazing pool of dancers and every casting decision was difficult. If you want feedback or have questions, please feel free to see the choreographer and/or Damon.

JT Horenstein

CAST

Benzing	Rachel	Junior
Collins	Kendra	Junior
Englestad	Megan	Junior
Garbett	Amy	Senior
GoLucke	Khayla	Sophomore
Grandelli	Erin	Junior
Inayoshi	Hannah	Senior
Iselli	Alyssa	Freshman
Kroeger	Charissa	Sophomore
Martin	Katelyn	Senior
McNulty	Skyler	Sophomore- ?
Rose	Emily	Sophomore- ?
Rountree	Chelsea	<i>Dance Captain Senior</i>

Understudies

Duncan	Sarah	Sophomore
Hart	Melissa	Sophomore
Head	Rachel	Internal transfer Sophomore

CAST LIST

Bill T Jones/Roz LeBlanc-Loo

Rehearsals begin on
MONDAY SEPTEMBER 3, 5:00pm

and continue on

Fridays from 12-4pm

NO LONGER PLANNING MONDAY REHEARSAL

	Name	Email	Cell Phone
1.	Meg Buzza		
2.	Sydney Clemenson		
3.	Mackenzie Cochran		
4.	Kendra Collins		
5.	Amy Garbett		
6.	Hannah Inayoshi		
7.	Stacey Johnson		
8.	Rachel Rivera		
9.	Libby Wolf		
US	Grace Goodwin		
US	Rachel Head		
US	Sydney Kramer		

Thank you to all who auditioned. We have an amazing pool of dancers and every casting decision was difficult. If you want feedback or have questions, please feel free to see the Roz and/or Damon.

CAST LIST

Barak Marshall

Rehearsals Begin
SATURDAY September 8, 12pm
and rehearsals continue on
Thursday September 13
and
2 more Saturdays TBA

	Name	I can Start SATURDAY	I can start THURSDAY
1.	Sean Chong-Umeda		
2.	Hayley Cooper		
3.	Sarah Duncan		
4.	Brian Esperon		
5.	Desiree Gibson		
6.	Imani Hayes		
7.	Charissa Kroeger		
8.	Josh Rivera		
9.	Matt Talagoun		
10.	Rebecca Diab		
US	Rachel Benzing		
US	Stephanie Brodie		
US	Cat Kamrath		
US	Sorelle McGill		

**EVERYONE MUST EMAIL DAMON AS SOON AS YOU SEE
THIS TO CONFIRM WHEN YOU CAN START REHEARSING!!!**

prago@lmu.edu

Barak knows about all of the rehearsal conflicts some dancers have
and will work around them.

SHANNON MATHER

Cast

			<u>YEAR</u>
Berg	Jessie		Transfer
Clemenson	Sydney	<i>Dance Captain</i>	Junior
Diab	Rebecca		Junior
Johnson	Stacey		Junior
Kelleher	Carly		Sophomore
LaFluer	Chloe	<i>Dance Captain</i>	Sophomore
Monnig	Jessica		Sophomore
Otto	Jordynn		Junior
Overby	Maddy		Sophomore
Palminteri	Alexa		Freshmen
Sessions	Jordan		Senior
Vogel	Lauren		Transfer

UNDERSTUDIES

Gewant	Haley	Freshmen
Weaver	Natalie	Freshmen
Wolf	Libby	Sophomore

CAST LIST

Kristen Smiarowski

Rehearsals begin on
Saturday September 8, 10 am
and continue on
Saturdays 10am-1pm

	Name	Email	Cell Phone
1.	Genna Bloombecker		
2.	Khayla Golucke		
3.	Cat Kamrath		
4.	Christy Kochenderfer		
5.	Skyler McNulty		
6.	Brooke Robie		
7.	Angela Rollins		
8.	Mat Talaugon		
US	Haley Gewant		
US	Christine Jung		
US	Beth McGowan		
US	Ella Moore		

Thank you to all who auditioned. We have an amazing pool of dancers and every casting decision was difficult. If you want feedback or have questions, please feel free to see the choreographer and/or Damon.

CAST LIST

Jessica Harper

Rehearsals begin on
Sunday September 9, 4pm
and continue on
Sundays 4-7pm

	Name	Email	Cell Phone
1.	Jordan Adelberger		
2.	Rachel Benzing		
3.	Stephanie Brodie		
4.	Sean Chong-Umeda		
5.	Megan Cutler		
6.	Alysse Culliton		
7.	Rebecca Diab		
8.	Megan Engelstad		
9.	Desiree Gibson		
10.	Grace Goodwin		
11.	Kelly Jacob		
12.	Danielle King		
13.	Katelyn Martin		
14.	Laura Mikos		
15.	Emily Rose		

Thank you to all who auditioned. We have an amazing pool of dancers and every casting decision was difficult. If you want feedback or have questions, please feel free to see the choreographer and/or Damon.

CAST LIST

Lillian Barbeito

First Rehearsal

Wednesday September 12, 4:30

and rehearsals will continue on

Wednesdays 4:30-6:30

	Name	Email	Cell Phone
1.	Erica Altamirano		
2.	Jessica Berg		
3.	Jessica Bowman		
4.	Kenzie Cochran		
5.	Hayley Cooper		
6.	Sarah Duncan		
7.	Amy Garbett		
8.	Desiree Gibson		
9.	Khayla Golucke		
10.	Hannah Inayoshi		
11.	Devon Magee		
12.	Chelsea Rountree		
13.	Matt Talagoun		
US	Genna Bloombecker		
US	Beth McGowan		
US	Jennifer Volanti		

November 2012

This calendar was written on and is current as of

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			1 [REDACTED] Living Dead ~ Strub	2 Bellarmine Forum Body, Mind, Spirit 7-9pm Murphy Living Dead ~ Strub	3 Bellarmine Forum Artists Speak 2pm Murphy Living Dead ~ Strub	4
5 [REDACTED]	6 [REDACTED]	7 [REDACTED]	8 [REDACTED]	9 [REDACTED] Dropping Floor [REDACTED]	10	11
12 [REDACTED] Focus	13 [REDACTED]	14 [REDACTED]	15 [REDACTED] hearts available	16 [REDACTED] Done copy	17	18
19 [REDACTED] Focus	20 [REDACTED] Focus	21 Thanksgiving Break	22 Thanksgiving Break	23 Thanksgiving Break	24 Thanksgiving Break	25 Thanksgiving Break
26 Tech Dance David 1pm Input Audio	27 Tech Dance	28 Tech Dance	29 Tech Dress First Half Roz U of M	30 Tech Dress Second Half Roz U of M		

L-Tech in order

December 2012

This calendar was written on and is current as of

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
					1 Stages of Aids	2 Stages of Aids
					Roz U of M DANCE DARK	Roz U of M DANCE DARK
3 Dress Dance	4 Dress Dance	5 Performance 8pm	6 Performance 8pm	7 Performance 8pm	8 Performance 2pm & 8pm STRIKE Follows	9
10 FINALS	11 FINALS	12 FINALS	13 FINALS	14 FINALS	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

Show Order

Scott
Holly
JT
Kristen
Bill T Jones/ Roz

Intermission

Shannon
Jessica
Lillian
Andrew
Barak

2nd Half Start	Cue #		Notes
		Deck standby Lights music standby	DECK HANDS WATCH CURTAINS

DANCERS READY

Shannon	Cue #		Notes
curtain			mady give dancer ready call
sound and lights together	111 start		sound and lights together
	111.1 autofollow		NO CALL
	11.2 auto		viola cue
	11.3 auto		rebecca contract forward
	11.4 auto		as jordan fully stands up
	11.5 auto		panche stage right
	112 FULL STAGE		full co spread out clump
	113 music change		symbols splash
	114 fabric snap		jordan goes up in clump
	115 on the floor		
	116 HAPPY!!!		slow music toward end of clump
	117 center clump		clump
	118 FINAL STEP DOW		1st person out of the clump
	119 fade to black		
TRANSITION			
rebecca quick change			
		BOW	CALL BOW cue
	MORGAN CUE: bow fade		carly steps back
		Curtain	half way across call curtain
		fader	call fader after curtain

Jessica	Cue #	Notes
curtain	120 BO	
lights and sound together	121 Jessica	music go
r	121.5 faster	head turns to full body
	122 spread	at head swing
	122.5 head swing	swerve before pony
	123 pairs	
	123.5 danielle	girl on floor
	124 restore	when she stands up
	124.5 3 pools	three lines
	125 auto	don't call
	125.5 iso ul	later, last sitter
	126 group sr	as the group exits
	126.5 spread	trio
	127 upstage path	line from right
	127.25 move downstage	groupd on and moving down
	127.5 hand jivex2	josh enters
	128 diag enter	right as diag enters
128.3 STAND UP	128.5 upstage line	stand up alice vertical line
	128.7 restore to top	when running around
	128.9 quartet	don't call
	129 full co	dolphin jumping
	129.2 fade to black	group huddle @ 1/4 mar SR
	BOW	call bow cue
	black out	
	curtain	
	fader	

TRANSITION	BLUE GELS IN	fader down
------------	--------------	------------

Lillian	Cue #	start at 130.9	Notes
---------	-------	----------------	-------

when curtain up	131	quartet	
Sound and lights go	132	co enter	when quartet folds over
right on the one	133	ATTACK	3 dancers enter from stage left

GREEN FROST standby	134	BUILD	when drum starts coming
lights go standby followspot	135	DEATH	when dancers die, need to count eights so right on the music
		Followspot	when pick up jelly fish

	136	Jelly mid stage	when jelly mid stage
--	-----	-----------------	----------------------

LONG cue	136.1	autofollow	DON'T CALL
----------	-------	------------	------------

	137	KAELA	Kaela enters from stage R on music earlier
--	-----	-------	--

right when devon gets there	137.5	DEVON RISES	devon rising
-----------------------------	-------	-------------	--------------

	137.55	autofollow	DON'T CALL
--	--------	------------	------------

	137.6	RESTORE	once devon not in middle anymore
--	-------	---------	----------------------------------

	138	UL clump	stage left clump
--	-----	----------	------------------

	139	DUET	Hannah starts spinning
--	-----	------	------------------------

	139.5	FADE TO BLACK	earlier
--	-------	---------------	---------

blue gel labels in		bow	call bow when dancers are ready for cue
--------------------	--	-----	---

quick changes		fade to black	as they exit
---------------	--	---------------	--------------

		curtain go	
--	--	------------	--

		fader up	
--	--	----------	--

fader down
dancers ready
curtain go

Andrew	Cue #		Notes
--------	-------	--	-------

call **sound and lights** together
right when curtain up

140.9 fade to black

141 andrew

first look

141.5 snap line

1 eights after contractions

say go on eight

mackenzie and devon sound

142 spread

when line starts to break

142.5 CAT ENTRANCE

when dancers go into stillness, cat entrance

143 FALL

cat center 4 counts

143.5 slow build

4 counts from head snap

144 bump

after zombie moment at leg flick ?

144.5 music drop

center girl slowly falls back into earlier

144.6 mark

last girl sucked

145 to the center

girls sucked into circle

145.5 fall away

circle falls to ground

on one, erin up

146 spread/auto

DON'T CALL

146.5 masks

scatter back

147 downstage fall

masks slide into downstage

147.5 back upstage

get up about an eight after

148 downstage duet

music change and nude girl walk early

148.5 fade to black

bow lights

after music fade

BO

after bow

curtain down

fader up

fader down

MUSIC

FADE

148.5 two black uni go to ground in lunge

		fader go
TRANSITION		curtain go
		mic out
Barak	Cue #	Notes
lights and sound 1st track	151 Barak	in darkness, curtains closed dancers, clothing on stage
lights	152 bell 3	right on bell, 3 1000s after 2nd bell
lights	153 bell5	right on bell, 1 1000 after 4th bell
	154 music	right on the music
all black flat black clean mic	155 ISO	on the bell, when chick leave
	156 addmic	when she gets up
lights and sound	157 travel left	LIGHT And sound GO, bennet blowin
BENNETTE BLOWIN	158 fade to black	when toward end of stage @ 1/4 mark
	159 MEN	CALL SOUND and lights
2nd goes into third wind	160 BO	when men freeze
	161 MIC	right after BO faster
	162 WOMEN	in group
	163 travel left	women travel, center stage next light
	MUSIC	CALL MUSIC WHEN IN FORMATION
call music when get there	164 fullycompany	when men come on to upstage
	165 women alone	as men leave
	166 fade to black	when stop, lights snap out early
	167 DS MEN	scrubbin
sound and lights	168 fade to black	talking comes on
	169 Full company	at end of talkin light go bit early
	170 Duets	at end of conflict next cue
	171 facing UR	at the catch cue
music IMANI	172 MIC	imani
	MUSIC	after spit in your coffe
after first few words	173 final look	lights after whore and spread out right
	174 black out	arms raised, badarump x3 then late
	bow	
1st half	BO	
	curtain down	
	fader up	

an evening of
**CONCERT
DANCE**

2 0 1 2

Loyola Marymount University
Strub Theatre
December 5 ~ 8

An Evening of Concert Dance

presented by the
College of Communication and Fine Arts
Department of Theatre Arts and Dance
Dance Program

Artistic Directors
ROSALYNDE LEBLANC LOO
PATRICK DAMON RAGO

Music Director
DAVID KARAGIANIS

Lighting Designer
JOHNNY GAROFALO

Costume Design
SARA RYUNG CLEMENT

Production Manager
SAMANTHA WHIDBY

*The LMU Dance Program is an accredited institutional member of the
National Association of Schools of Dance
and*

The American College Dance Festival Association

Program

Like The Sea Around The Shore.....Scott Heinzerling
Thirteen WomenHolly Johnston
Under The Ground.....JT Horenstein
Indexical Permutations (after "The Key Game")Kristen Smiarowski
Spent Days Out Yonder.....Bill T. Jones

Intermission

Breaking Through.....Shannon Mather
Nerd Alert.....Jessica Harper
LemuriaLillian Barbeito
IncuboAndrew Palermo
MongerBarak Marshall

The use of any recording devices and cell phones is PROHIBITED in the theatre.

LIKE THE SEA AROUND THE SHORE

Choreography: Scott Heinzerling

Music: David Karagianis
Wasabi

Dancers: Meg Buzza
Sydney Clemenson
Kendra Collins
Megan Engelstad
Charissa Kroeger
Jazel Serate
Jenny Sotelo
Jennifer Volanti
Libby Wolf
Zoe Yentzer

Scott Heinzerling received his MFA in Choreography in 1991 from Ohio State University. His professional choreographic works have been presented at Cal Poly Tech; San Luis Obispo, UCLA, CSLB, Moorpark College, Riverside Community College "Dancers for Life" AIDS Benefit Concerts, University of New Mexico at Albuquerque, University of Arizona at Tucson, Emory University in Atlanta, the Melrose Series #5, the Los Angeles John Anson Ford Amphitheater, Los Angeles Dance Kaleidoscope Festivals, the Theatre Regard du Cygne, Paris, France, the 1998 Festival of Theatre and Dance in Avignon, France, and the 2000 Montpellier Festival of Dance, Montpellier, France.

As a professional dancer (1973 -1988) he performed in France, Italy, Argentina, Uruguay, Ecuador, Central America, Mexico and throughout the United States with the Ohio Ballet Company and Dennis Wayne and Dancers. He has performed classical ballet and modern dance repertoire by George Balanchine, John Taras, Gerald Arpino, Heinz Poll, Ruthanna Boris, Anna Sokolow, Merce Cunningham, Paul Taylor, Laura Dean, and Pilobolus.

Mr. Heinzerling has been the recipient of several Loyola Marymount University Summer Research Grants. In 1998, Professor Heinzerling was co-recipient of the Lilly Fellows Program in the Humanities and Arts Grant. He has served as an adjudicating panelist for the Los Angeles Music Center's Spotlight Awards, the Los Angeles Dance Kaleidoscope Festivals and the Los Angeles Dance Resource Center Lester Horton Awards.

As an educator and choreographer Scott engages in the acknowledgement and understanding of the human condition by questioning, reflecting, commenting and celebrating human values, conditions and operations. Scott teaches ballet, dance composition, critical dance studies, choreographs yearly for the LUM Dance Program Faculty Dance Concert, has directed and co-directed Dance Program Faculty and Student Concerts, mentors senior thesis projects, and coaches student choreographic projects. Privileged to have sustained a fifteen year career as a performing ballet artist, with approximately two thousands public concert appearances, Scott continues to engage in dance through his teaching, mentoring and choreographing. Scott values and respects the responsibilities and opportunities to assist student dancers as they access their own creative and technical potential in pursuit of the artistry of Dance.

THIRTEEN WOMEN

Choreography:	Holly Johnston in collaboration with the dancers
Choreographic Assistant:	Mackenzey Franklin with additional support by Charles Roy
Music:	Laurie Spiegel <i>Music for Dance I</i>
Costume Design:	Sara Clement & Holly Johnston
Dancers:	Meg Buzza Coco Caporal Amy Garbett Desiree Gibson Cat Kamrath Lara Lovaglia Devon Magee Katelyn Martin Brianna McLellan Angela Rollins Chelsea Rountree Alexandra Scott Jade Suyematsu

Holly is the artistic director of LEDGES AND BONES, a contemporary dance company working in both Los Angeles and San Francisco. With performances in New York, Philadelphia, Arizona, Utah, Oregon, Florida and throughout California, her choreography has received critical acclaim for making "primal, vulnerable dance that grabs for your soul."- San Francisco Chronicle. Johnston has received awards from The Maggie Alesse National Center for Choreography, The Zellerbach Foundation, The Joyce Theater A.W.A.R.D.S. Show Grant/Los Angeles, Lester Horton Awards for Outstanding Performance for her solo "experiment one". She was named by Dance Magazine as one of their "25 to Watch" in 2007. Holly is an international dance artist receiving commissions and residencies from numerous colleges and universities around the United States serving as part-time faculty for several academic institutions in Southern California.

She is the founder and creator of Integrated Human Action, which are approaches and methods for teaching functional kinesthetic performance that combine physics, kinesiology, and tactile bodywork while in connection to the "psychology of the body". Johnston has been an artist-in-residence at ODC Theater/SF, SCUBA Touring Artist and was a 2012 Maggie Alesse National Center for Choreography-Choreographic Fellow. Johnston actively works as a choreographer-dance artist, movement researcher and educator.

UNDER THE GROUND

Choreography: JT Horenstein
Choreographic Assistant: Alyx Andrushuk
Rehearsal Director: Paige Porter
Music: Anais Mitchell
The Chips are Down

Dancers: Persephone: Hannah Inayoshi Eurydice: Charissa Kroeger

Ladies of Hades: Rachel Benzing, Kendra Collins, Megan Engelstad, Amy Garbett, Khayla Gouleck, Erin Grandelli, Alyssa Iselli, Katelyn Martin, Skyler McNulty, Emily Rose, Chelsea Rountree

Understudies: Melissa Hart, Sarah Duncan

JT Horenstein-Creative director, segment producer or choreographer for many hit network and cable shows such as Dancing With The Stars (current Fall 2012 season), America's Best Dance Crew, NBC's The Sing Off, The Academy Awards, MTV Awards, VMAs, The Winter Olympics Torino and Vancouver (Artistic Director for the US Olympic Figure Skating and Ice Dancing teams), Mad TV, NIKE commercials and live telecasts for huge sports and music stars, Political conventions, Rock and Roll Hall of Fame inductions, and multi million dollar corporate and private events such as the CES, Vegas, IBEW international summits, Reebok Int'l Summit 2012 with Alicia Keys, Oracle Open World with Lenny Kravitz, City wide NIKE Marathons, New York's Fashion week, world tours and/or music videos for Bette Midler, Liza Minelli, Garth Brooks, Brooks and Dunne, My Chemical Romance, Kings of Leon, Fuel, Puddle of Mudd, Sean Lennon, Ricky Martin...and many others.

This past year he mounted work at New York City's Alvin Ailey Theatre, choreographed and staged a new production of The Rocky Horror Show (San Diego's Old Globe Theatre), and presented new work at Broadway's DanceBreak at the Alvin Ailey Theatre in New York City.

JT Horenstein, born and raised in San Francisco, began his career in song and dance on the Broadway and National Touring stages after attending Northwestern University (School of Music). He has performed in over 15 Broadway, National and International companies. Concert appearances, music videos, arena tours and film: Barbara Streisand, Ricky Martin, Garth Brooks, LL Cool J, Keira Knightley, Carol Burnett, Brooke Shields, Kathy Griffin, Sheryl Crow, and John Fogerty, Nicole Scherzinger, Natasha Bettingfield, Smokey Robinson, Ben Folds, The Groundlings with cast members of Mad TV and Saturday Night Live as well as Jennifer Coolidge, Mindy Sterling, Michael MacDonald and the lovely ladies of "Bridesmaids."

Performing Highlights: Volkswagen Jetta commercial and is the dancer behind Gene Kelly's face, alongside Donald O'Connor, "FAME" (Jazz teacher opposite Bebe Neuwirth (Lakeshore Entertainment, Gary Luccesi, EP). Last, he danced in Jason Segal's new Muppet Movie released by Disney. Tommy Tune's "Grease" on Broadway with Rosie O'Donnell, The Who's Tommy, "White Christmas" at The Pantages in LA and Michael Jackson's European Sisterella Tour.

For 2 full seasons, JT served as Creative Director for NIKE West and NIKE Sportswear where he created, wrote and directed a new medium in entertainment: "Sports-Theatre/Live Web Cast". JT teaches dance and choreographs at The EDGE, Hollywood (the country's #1 commercial dance and performing arts center) and for companies across the US and internationally. He has been a dance educator for the past 17 years covering 4 continents, dance companies, studios, dance festivals, colleges and universities as well as professional dance training centers, globally.

INDEXICAL PERMUTATIONS (*after "The Key Game"*)

Choreography:	Kristen Smiarowski
Original Sound Design:	Douglas C. Wadle
Lighting Design:	Ben Tusher
Costume Design:	Leah Piehl
Premiere:	The Wooden Floor, 2009
Dancers:	Genna Bloombecker Hayley Gewant Cat Kamrath Christy Kockenderfer Brooke Robie Angela Rollins
Understudies:	Christine Jungwiwattanaporn Beth McGowan

PROGRAM NOTE: In 2008, Kristen Smiarowski started **THE KEY GAME PROJECT**, a three-phase series of choreographic responses to "The Key Game," a fictional short story by Polish writer Ida Fink about a family's response to impending death in World War II Poland. Each work in **THE KEY GAME PROJECT** is a memorial to the one that preceded it.

"Indexical Permutations (*after "The Key Game"*)" is the second dance in the series. For this work, the composer, dancers, and choreographer analyzed and reprocessed movement and sound material from the first dance in the series (titled "The Key Game") emptying the dance of its original content in order to create a fragmented, abstract memorial. In "Indexical Permutations," viewers encounter traces of the original work, out of context and out of their original order in time - echoing how individuals encounter traces of a past historical event in the present.

Kristen Smiarowski is a contemporary choreographer based in Los Angeles. Recent career highlights include a re-staging of her site-specific performance, "Groundswell," in the Ballona Freshwater Marsh (2011 World Festival of Sacred Music); a 2010 University of California Institute for Research in the Arts (UCIRA) grant for her work with Choreographers Working Group (www.cwgspace.org) and the prestigious Six Points Fellowship for Emerging Jewish Artists (2011-2013), in support of the final phase of THE KEY GAME PROJECT (www.thekeygameproject.org). Smiarowski holds an MFA in dance from UCLA. She has been a faculty member in Loyola Marymount University's Dance Program since 2005.

Kristen would like to express her gratitude to the original dancers of "Indexical Permutations," Arianne Hoffmann and Rachel Lopez, as well as the current cast, for their exceptional work in the development of the piece.

SPENT DAYS OUT YONDER

(2000)

Choreography: Bill T. Jones

Reconstruction: Rosalynde LeBlanc Loo

Rehearsal Assistant: Challen Wellington

Music: Wolfgang Amadeus Mozart,
String Quartet No. 23 in F Major, K. 590, Andante (1790)
Performed by Brandis Quartet, Berlin

Costume Design: Liz Prince

Lighting Design: Robert Wierzel

Dancers:

Meg Buzza	Hannah Inayoshi
Sydney Clemenson	Stacey Johnson
Mckenzie Cochran	Rachel Rivera
Kendra Collins	Libby Wolf
Amy Garbett	

Understudies:

Grace Goodwin
Sydney Kramer
Laura Mikos

Presented under license from New York Live Arts, Inc.

BILL T. JONES is the recipient of the 2010 Kennedy Center Honors; a 2010 Tony Award for Best Choreography of the critically acclaimed *FELA!*; a 2007 Tony Award, 2007 Obie Award, and 2006 Stage Directors and Choreographers Foundation CALLAWAY Award for his choreography for *Spring Awakening*; the 2010 Jacob's Pillow Dance Award; the 2007 USA Eileen Harris Norton Fellowship; the 2006 Lucille Lortel Award for Outstanding Choreography for *The Seven*; the 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the 2005 Harlem Renaissance Award; the 2003 Dorothy and Lillian Gish Prize; and the 1994 MacArthur "Genius" Award. In 2000, The Dance Heritage Coalition named Mr. Jones "An Irreplaceable Dance Treasure."

Mr. Jones choreographed and performed worldwide with his late partner, Arnie Zane, before forming the Bill T. Jones/Arnie Zane Dance Company in 1982. He has created more than 140 works for his company. In 2011, Mr. Jones was named Executive Artistic Director of New York Live Arts, an artist-led, producing, and presenting arts organization that strives to create a robust framework in support of the nation's dance and movement-based artists through new approaches to producing, presenting and educating. New York Live Arts was formed by a merger of the Bill T. Jones/Arnie Zane Dance Company and Dance Theater Workshop.

~ INTERMISSION ~

BREAKING THROUGH

Choreography: Shannon Mather

Rehearsal Director: Paige Porter

Music: Olafur Arnalds
3055

Dancers: Sydney Clemenson
Rebecca Diab
Stacey Johnston
Chloe LaFleur
Jessica Monnig
Jordynn Otto
Maddy Overby
Alexa Palminteri
Jordan Sessions 12/6 & 12/8
Lauren Vogel
Natalie Weaver
Libby Wolf 12/5 & 12/7

Understudies: Hayley Gewant

Shannon Mather has been described as the most sought after choreographer in the United States and Canada, Shannon has taken dance and choreography to incomparable heights. Her creative vision and excellence to the dance arts have been described as moving, brilliant, and inspiring. Her strive for excellence and ability to bring out the passion of dancers nationwide has created high demand for her gift of teaching and awarded her widespread critical acclaim. Shannon is the co-owner of Coastal Dance Rage and Owner/Director of Mather Dance Company. She recently gained huge recognition for choreography titled "The Battle" which was featured in the "Macy's Stars of Dance" on "Dancing With The Stars" this season -- The LA Times describing it as *epic*. She has choreographed for artists such as Alanis Morissette, Jason Derulo, Christina Perri, Priscilla Ahn, Casey Stratton, and Blake McGrath, as well as choreographed for ABC's "Dancing With The Stars" the past four seasons; Fox hit shows "Mobbed" and "So You Think You Can Dance Canada"; "Next Star" and Disney movie "Harriet the Spy".

Shannon has trained superstars in dance such as Scott Myrick, (Katy Perry); Kherington Payne (Fame, SYTYCD season 4); Paula Van Oppen (Burlesque, Usher, Rihanna); Nathan Trisoris (SYTYCD season 6); Jordan Casanova (SYTYCD season 8); Khasan Brailsford, (Jennifer Lopez, Rhianna, Janet Jackson), and many others.

*Due to an injury, Natalie Weaver will be dancing the role originally held by Jessie Berg for this production.

NERD ALERT

Choreography: Jessica Harper (02)

Music: David Karagianis
Nerdsville

Costume Design: Sara Clement

Dancers: Rachel Benzing
Stephanie Brodie
Sean Chong-Umeda
Megan Cutler
Elise Culliton
Rebecca Diab
Megan Engelstad
Grace Goodwin
Kelly Jacob
Danielle King
Katelyn Martin
Laura Mikos
Emily Rose

Jessica Harper, professional dancer, certified yoga instructor and teacher, graduated with her BA in Dance from Loyola Marymount University, and completed her Masters in Education at the University of Phoenix. She received her yoga certification in the Vinyasa Krama Series under the direction of Srivatsa Ramaswami. She teaches at the vinyasa flow at Yoga Loft in Manhattan Beach, and instructs jazz, modern, ballet, tap, hip-hop, and swing, and choreographs at the School of Dance and Music.

Jess is currently dancing in METHOD, a contemporary company, under the direction of Bradley Michaud. She has danced with TONGUE, MIZERANYDANCE, LEDGES AND BONES, Kristin Smiarowski, and EARTH WIND AND FIRE. Originally from St. Louis, MO, she danced with Missouri State Ballet, and traveled to Russia, Australia, and New Zealand as a student ambassador. A scholarship recipient of NYU's Tisch Dance Summer Festival, Jess has also received multiple Lester Horton Awards for Outstanding Performance by a Company (TONGUE AND METHOD). She feels blessed to live life creatively and is fully committed to teaching and giving back to the community.

LEMURIA

Choreography: Lillian Barbeito

Music: Enzo Bossa, Giora Feidman, Jonny Greenwood

Property Design: Swinda Reichelt

Costume Design: Sara Clement

Dancers: Erica Altamirano
Jessica Bowman
Mckenzie Cochran
Hayley Cooper
Sarah Duncan
Amy Garbett
Desiree Gibson
Khayla Golucke
Hannah Inayoshi
Mathew James
Devon Magee
Chelsea Rountree
Jennifer Volunti*

Understudies: Genna BloomBecker
Beth McGowan
Jazel Serate

LILLIAN BARBEITO is the co-director of BODYTRAFFIC, a repertory dance company based in Los Angeles. She has a BFA from The Juilliard School where she studied on a 4 year, full-tuition scholarship awarded by Tomorrow's Leaders of America. Lillian had a copious career as a freelance performer and is now a sought-after teacher. She has taught internationally for organizations such as California Institute of the Arts, Idyllwild Arts Academy, Lyon Opera Ballet, Northwest Dance Project, San Francisco Conservatory of Dance, Southland Ballet Academy, The Wooden Floor, UCLA's department of World Arts and Cultures and Westside Academy of Dance. She is certified to teach Anouk Van Dijk's revolutionary Countertechnique. Lillian has choreographed over 40 solos for the Youth America Grand Prix and several ensemble pieces for regional ballet companies. Along with her marriage to Grant Barbeito, the most fulfilling achievement in Lillian's life is the birth of her son Oliver.

*Due to an injury, Jenny Volunti will be dancing the role originally held by Jessie Berg for this production.

INCUBO

Choreography: Andrew Palermo

Music: A Perfect Circle
Counting Bodies Like Sheep to the Rhythm of the War Drums

Dancers: Erika Altamirano
Stephanie Brodie
Mckenzie Cochran
Erin Grandelli
Tegan Hayek
Meagan Jeffries
Cat Kamrath
Sydney Kramer
Devon Magee
Skyler McNulty
Natalie Weaver

Andrew Palermo is the Artistic Director and Co-Founder (along with childhood best friend Taye Diggs) of dre.dance, a NYC based contemporary dance company. Since it's 2005 premiere, dre.dance has garnered praise from The New York Times, New York Post, The New Yorker, New York magazine, The New York Sun and other publications, calling the company 'powerful', 'athletic', 'gifted', 'passionate', 'propulsive', 'unexpected', 'weird', 'abstract', and 'wonderful'. dre.dance has earned a reputation for authentically poignant and powerful dancing with performances and residencies in New York City and across the country.

In addition to concert dance, Mr. Palermo maintains a schedule of direction and choreography for stage and screen, with stage credits that include *Allegiance* (The Old Globe); *Kristin Chenoweth at Carnegie Hall*; *The Frank Loesser Songbook with New York Philharmonic* (Lincoln Center); *The Mikado* (Carnegie Hall); *The Other Josh Cohen* (SoHo Playhouse); *Lyrics and Lyricists* (92nd St. Y); *The Aluminum Show* (International tour); *V-Day* (Urban Stages); *Journey To The West* (37 Arts); *Great Joy* (New Amsterdam Theatre); *Esther Demosack* (Summer Play Festival/The Public Theater); *DanceBreak 2011* (Joan Weill Center for Dance); *Ace* (The Old Globe, Cincinnati Playhouse in the Park, Repertory Theater of St. Louis); *Bright Lights, Big City* (Prince Music Theater); *Vices* (Theatre Aspen); *Aida* (Music Theater Wichita); *Man of La Mancha* (Sacramento Music Circus); *For The Record/Paul Thomas Anderson* (Rockwell/LA); *Two Gentlemen of Verona* (University of Cincinnati/College Conservatory of Music); *Hairspray* (AMDA/LA); *She Loves Me* (Westminster Choir College); *Hair* and *The Wild Party* (Wichita State University).

Mr. Palermo's performance career included the original Broadway companies of *Wicked*; *Annie Get Your Gun* ("Tommy Keeler", revival); the closing Broadway company of *How to Succeed in Business Without Really Trying*; LaChiusa's *Little Fish* at Second Stage, national and international tours of *West Side Story*; and performances at Carnegie Hall, The Kennedy Center, The Hollywood Bowl, and numerous regional theaters.

Palermo is an in-demand instructor who's teaching stretches across dance disciplines as well as acting and audition techniques. In addition to a new appointment at University of California, Irvine, Palermo has provided instruction at many universities, including University of Michigan, University of Cincinnati/CCM, Oklahoma University, as well as multiple intentionally renowned intensives, schools and camps.

Equally comfortable teaching students at all ability levels, Palermo has developed movement therapy classes as a result of dre.dance's work, *beyond.words*. In conjunction with this evening-length work which examines the spectrum of autism with sympathy and wonder, Palermo has conducted movement workshops with children with autism across the country and has lectured on the creation of *beyond.words* and it's extended impact at Columbia University, The New York City Department of Health, Ordway Center for Performing Arts, and Oklahoma Arts Institute's Fall Intensive, training teachers in movement therapy and the integration of the arts and special needs issues.

MONGER

[mungh-er]

noun: 1. A dealer or trader of a commodity. 2. Usually used in combination: a gossipmonger, a batemonger, a warmonger, a fishmonger

verb: 1. To sell, to hawk. 2. To sell yourself

Choreography: Barak Marshall

Rehearsal Assistants: Genna Moroni, Andrew Wojtal

Musical Collage: Balkan Beat Box, Goran Bregovic, Tommy Dorsey, Taraf de Haidouk, Terry Hall, Handel, Ray Noble, Margalit Oved, Shandor, Shye Ben Tzur, Verdi, The Yiddish Radio Project

Costume Design: Maor Zabar

Dancers:

Rachel Benzing*
Sean Chong-Umeda
Hayley Cooper
Rebecca Diab
Brian Esperon

Desiree Gibson
Imani Hayes
Mathew James
Charissa Kroeger
Bennet Williams

Understudies:

Stephanie Brodie
Sarah Duncan
Cat Kamrath
Sorrelle McGill

Barak Marshall, son of acclaimed dancer, choreographer, and singer Margalit Oved, is one of Israel's most celebrated choreographers. Three years after he began dancing at the age of twenty-six, his company appeared at the prestigious 1998 Paris Bagnolet Competition, where it swept the awards and went on to tour Europe, including performances at the Lyon Biennale de la Danse and Theatre de la Bastille in Paris. In 1999, Ohad Naharin invited Barak to become Batsheva Dance Company's first-ever house choreographer. In 2001, a severe leg injury halted his dance career for seven years. In 2008, Barak unexpectedly returned to choreography, when the Suzanne Dellal Centre for Dance and Theatre brought him back to Israel to create his critically acclaimed work, *Monger*.

Since that time, his works for the Centre (*Monger*, *Rooster* and *Wonderland*) have been presented over 200 times in more than 20 countries, including Montpellier Danse, Dance Umbrella, Jacob's Pillow Dance Festival, Holland Dance Festival, Lyon Maison de la Danse, and Royce Hall. Barak is also a singer and has performed as a soloist with Yo-Yo Ma and Silk Road. He is currently completing a Creative Capital music production with Margalit Oved and Balkan Beat Box, as well as new works for Ballet Jazz de Montreal and companies in London, Germany, Brazil, and South Africa. Barak studied Philosophy at Harvard.

*Due to an injury, Rachel Benzing will be dancing the role originally held by Josh Rivera for this production.

DANCE PROGRAM FACULTY, STAFF, and PRODUCTION BIOGRAPHIES

PATRICK DAMON RAGO

Co-Chair & Director of Dance

Associate Professor

Damon began his formal dance training at California State University, Fullerton in 1988. Upon graduation, he accepted a full scholarship to the University of Utah to pursue an MFA in Modern Dance. While there, Damon was the 1996 winner of the Dee R. Winterton Award for Outstanding Graduate Student and walked straight from graduation to the dance studio and began a two-year stretch with the Ririe-Woodbury Dance Company. As a member of RWDC, Damon worked with Murray Louis, David Rousseve, Douglas Neilson, Della Davidson, Keith Johnson, Janis Brenner, and Ming Lung Lang. He also performed in works by Doug Varone, Laura Dean, Ann Carlson, and Creach & Koester.

In 1998, Damon returned to Los Angeles and spent four years a member of the groundbreaking dance company TONGUE, under the direction of Stephanie Gilliland. Since then, he has worked as a freelance performer, with Joe Goode, Loretta Livingston, Maria Gillespie, and as a performer in his own choreography. In 2002, Damon formed Palindrome Performance Group to begin to develop his own choreographic voice using physicality, humor, emotion, and theatre to tell human stories through dance. He is a three time Lester Horton Award winner for Outstanding Achievement in Performance, in 2002 for Joe Goode's *Native Son*, in 2003 for Loretta Livingston's *Leaving Evidence*, and in 2007 for his own *Manifold*. He was also a winner in 2003 for Outstanding Achievement in Choreography for *Four Inches to the Left*. His choreography has been presented at the Dumbo Dance Festival in Brooklyn, New York, Dance Spectrum LA, the Sola Dance Festival, Highways Performance Space, Loyola Marymount University, California State University, Fullerton, Cal Poly Pomona, Orange Coast College, Citrus College, Scottsdale Community College.

Damon and Ann, his wife since 1993, live in Anaheim Hills. They enjoy a life without children of their own, but are proud to be favorite Aunt and Uncle to Christopher, Owen, Noah, Gracee, Hannah, Olivia, Liam, and Jayden. They also share their home with a cute, but surly, very fat cat named Lotus. She's generally nice enough to let them stay.

GWYNNE CLARK

Costume Director

Gwynne has her bachelor's degree in Costume Design from Virginia Commonwealth University. Her professional experience includes the Area Stage in Washington, D.C. and several shows on and Off Broadway. Gwynne has been with Loyola Marymount University for the past twenty-one years and has designed and created costumes for plays, musicals, dance concerts, and performance projects.

SARA RYUNG CLEMENT

Costume Designer

Sara is a Los Angeles-based set and costume designer. Regional and local design credits include work at South Coast Rep, TheatreWorks, Cornerstone Theatre Company, Denver Center Theatre Company, Yale Repertory Theatre, CenterStage, A Noise Within, Rogue Machine Theatre, Marin Theatre Company, SPF, Elephant Theatre Company and Deaf West Theatre. Ms. Clement holds a MFA in Design from the Yale School of Drama and received her AB from Princeton University. She is the Visiting Assistant Professor in Design at Loyola Marymount University for 2012-13.

JOHNNY GAROFALO

Lighting Designer

John designs lighting for dance, theatre, and opera. He has designed works for Kristin Hanggi, Peter Kazaras, Wole Soyinka, Neil Patrick Harris, Ron Marasco, Graham Beckel, Ledges and Bones Dance Project, and Bare Dance Company, among others. Though lighting design is his primary focus, he also designs sound and projections and plays the dobro, banjo, guitar, and harmonica for the band, Suicide Cowboy. He received a BA in Theatre Arts from Boston College, an MBA from LMU, and an MFA in Lighting Design from UCLA, where he was very fortunate to study under Tony Award Winning Designer, Neil Peter Jampolis. Johnny is also fortunate to have worked in theaters around the country including The American Repertory Theatre, The Old Globe Theatre, The LaJolla Playhouse, The American Conservatory Theatre, The Kennedy Center, and The Metropolitan Opera, among others. In addition to designing for Dance and Theatre here at LMU, Johnny also teaches design and Stagecraft for Dance.

TERESA HEILAND

Assistant Professor

Teresa is a Certified Laban Movement Analyst, Language of Dance Specialist, and Franklin Method III and Pilates practitioner. She works at the intersection of dance education, dance science and wellness, body image, literacy, and multi-literacies. She seeks to produce teaching and research activities that inform disciplinary practices, provoke personal development, and deepen dancers' understanding of their potential as artists, educators, and writers. In her scholarly work, she investigates learning through dancing and writing, examining the nature of literacy through dance notation, teaching and learning, investigating body image, and assessing imagery's affects on dance technique. She has authored articles and chapters about motif notation and literacy in college choreography courses, effects of Hollywood media pressures on college dance majors, and how dance training is affected by imagery interventions.

ROBERT HILLIG

Master Electrician

This is Rob's fourth year with the department of Theater and Dance. Rob has been a practitioner of the technical arts in theater for over 20 years in both Los Angeles and New York (and 6 months at sea!). He has been honored to work with the many artists he has helped bring to the stage, be they professional, student or amateur.

DAVID KARAGIANIS

Music Director

David Karagianis is a composer, sound designer, pianist, electronic musician, percussionist and educator. David serves as the Music Director of the Dance Program for Loyola Marymount University's Department of Theater and Dance. David's eclectic range and interests span film, dance, concert recital, theater and multi-media performance genres as well as classical, experimental, electronic, jazz, world, rock, pop and ambient stylistic boundaries. Having served as Senior Musician for the UCLA Department of World Arts and Cultures (formerly the UCLA Department of Dance) for over 20 years and before that as Music Director of the Kinetikos Dance Foundation/Dance LA, David has collaborated in a variety of roles with several generations of Modern and Post-Modern dance makers. David has worked as a composer, sound designer and/or music director with numerous choreographers, dance companies, performance artists and film makers including David Rousseve, Ririe-Woodbury Dance Company, UCLA Dance Company, The Kearns Dance Project, Movement Source Dance Company, Regina Klenjoski, Dancing Wheels, Sakoba Dance Theatre, Pat Catterson, Victoria Marks, Dan Wagoner, Doug Neilsen, Sen Hea Ha, Ledges and Bones, Chad Michael Hall, A Ludwig Dance Theatre, John Pennington, Denise Uyehara, Cheng-Cheih Yu, Oni Dance, and Janis Brenner & Dancers. An accomplished improvisatory pianist and percussionist, David has served as accompanist for Alwin Nikolais, Joe Goode, Bill T. Jones, Donald Byrd, the Alvin Ailey Dance Company, the Martha Graham Company, the Limon Dance Company and many others. A recipient of a number of awards, grants and honors including a Lester Horton Award for Achievement in Sound: Music/Sound/Text, a winner in the Festival des Arts de Saint-Sauveur Competition for Music Composition for Dance and Meet The Composer grants, over seventy of David's scores for dance, concert, theater, video and multi-media have been performed or screened throughout the United States, Europe and Asia. David is a Founding Member and a former Vice President of the International Guild of Musicians in Dance (2001-2004). David has created five CDs of music all composed, performed and produced for his Sound Dance® label: "Timeless" (1997), "Without Words" (2000), and "Brave New Age" (2004), "Multiplex" (2009) and his most recent (2012) release "PULSE (Laptop Dances 2.0)". Information regarding David's past and current projects as well recordings is available on his website, www.sounddance.net.

ROSALYNDE LEBLANC LOO

Assistant Professor

Rosalynde LeBlanc holds a BFA from SUNY Purchase and an MFA from Hollins University. She began her professional career with Bill T. Jones/Arnie Zane Dance Company (1993-1999), then continued on with Mikhail Baryshnikov's White Oak Dance Project (1999-2002). For the next four years she danced with the Liz Gerring Dance Company while working as a freelance dancer with various choreographers. Trisha Brown, Lucinda Childs, John Jasperse, Yvonne Rainer, David Gordon, Richard Move, Larry Keigwin, Noemi LaFrance and Charles Moulton are among the choreographers whose work Ms. LeBlanc has performed. In addition, she danced in several productions with The Metropolitan Opera Ballet and was invited to perform at the 2006 Salzburg Opera Festival, Austria, in Joachim Schloemer's Irrfahrten. She has also worked with film directors, Burt Barr, John Turturro, Gretchen Bender and Matthew Rolston, and can be seen in the short film, Roz; the Janet Jackson music video, Every Time; the PBS Specials, Still/Here, Free to Dance, Dancing in the Light, A Good Man; and in the feature film, Romance and Cigarettes. Ms.

LeBlanc has written articles about her dance career for Dance Magazine and Europe's Ballettanz. She taught dance at Long Island University for seven years while returning to work with Bill T. Jones in the re-staging of his pieces at colleges around the country. She is now on faculty at Loyola Marymount University - Los Angeles.

LIZ PRINCE

Costume Designer for *Spent Days Out Yonder*

Liz has worked extensively with Bill T. Jones since 1990 designing for his company as well as his productions at Boston Ballet, Berlin Opera Ballet and Alvin Ailey American Dance Theater. She recently designed costumes for Goodspeed Musicals' version of Pippin, directed by Gabriel Barre. She has also designed for Doug Varone and Dancers, Jose Limon Dance Company, Dayton Contemporary Dance Company, American Ballet Theater, Washington Ballet, Pennsylvania Ballet, PHILADANCO, Houston Ballet, Dendy Dance, Pacific Northwest Ballet, Dortmund Theater Ballet, Mikhail Baryshnikov's White Oak Dance Project, Meg Stuart, Lucy Guerin, Tamar Rogoff, Claire Danes, PILOBOLUS, Neil Greenberg, Jane Comfort, Bebe Miller, Ralph Lemon, Arthur Aviles, Larry Goldhuber, David Dorfman and LAVA. Her costumes have been exhibited at The New York Public Library for the Performing Arts, Cleveland Center for Contemporary Art and Snug Harbor Cultural Center. Ms. Prince received a 1990 New York Dance and Performance Award for costume design.

MAVIS RODE

Dance Wellness Center Director

It was during her years as a modern dancer that Mavis developed an interest in functional movement and rehabilitation. She now has more than 20 years of experience as a physical therapist, specializing in orthopedic rehabilitation, health and wellness, and dance medicine and science.

In addition to her work for the LMU Dance Program, Mavis maintains a private practice where she combines her knowledge and skills as a physical therapist with her experience in dance, pilates and other forms of movement re-education in her work with her patients and fitness clients.

JUDY SCALIN

Professor

Judy is a graduate of UCLA (BA in Dance, California State Secondary Credential) and Mills College (MA in Dance). She has danced with local dance companies in Los Angeles and the San Francisco Bay Area. She has taught at Mira Costa High School in Manhattan Beach, Scripps College, and Loyola Marymount University where she has been a professor in the Dance Program for 35 years. She served as co-chair, Director of Dance from Fall 1976 - Spring 2011.

Very active in the Los Angeles dance community, Ms. Scalin has served on the Dance Resource Center Board of Directors and on adjudication panels for the Music Center Bravo Awards, the William Couser Awards, Kaleidoscope and In-the-Works. In the summer of 1994, she served as a writer for National Examinations for K-12 Arts Education Assessment and received the Lester Horton Award for Sustained Achievement in Dance from the Dance Resource Center of Greater Los Angeles. In 1996, she taught for the Graduate School in Dance at CSULB, and was elected Policy Board Chair for the California Arts Project. In the spring of 1997, Judy was awarded the Lester Horton Award for Distinguished Teaching. In addition, Ms. Scalin has served as the Chair of the Arts Steering Committee for the Manhattan Beach Unified School District, where she worked as a consultant. She has been the president of the California Dance Educators Association and has served as curriculum writer for the California Arts Project. Judy has served on the National Association of Schools of Dance Executive Board as chair of the Commission on Accreditation. She received the Teacher of the Year Award from the California Dance Educators Association in 2001-2002 and the Loyola Marymount University President's Fritz B. Burns Distinguished Teaching Award in 2003. In Spring 2005 she received the Professional Dance Educator Award from the California Association of Health, Physical Education, Recreation, and Dance. Professor Scalin has served on numerous university committees (Academic Policy and Review, Core Curriculum, Mission and Identity, Chairs' Task Force, among others. Professor Scalin is currently serving as Interim Associate Dean as well as on the faculty of the Dance Program.

F. JASON SHEPPARD

Technical Director

F. Jason Sheppard is the Technical Director for the LMU Theater Arts and Dance Department and has worked on over 100 productions since he started working at LMU in the fall of 1997. Jason has also designed many sets for LMU including Noises Off, Once In a Lifetime, A Raisin In the Sun, Macbeth, The Elephant Man, Henry IV, In Love With

Night and most recently, *Evil Dead: The Musical*. Off campus he has designed sets for several companies in Los Angeles. Some favorites include *Grace Notes & Anvils* (Odyssey Theater Ensemble), *Beast On the Moon* (Long Beach Playhouse), *The Architect* (The Gascon Theater), and *Modigliani* (Buffalo Knights). Jason has also stage-managed and directed several plays and workshops in the greater Los Angeles area. Jason is currently a singer, songwriter and multi instrumentalist for the L.A. based alt-country band *Suicide Cowboy*.

ROBERT WIERZEL

Lighting Designer for *Spent Days Out Yonder*

Robert has worked with artists in theatre, dance, new music, opera and museums, on stages throughout the country and abroad. He has worked with choreographer Bill T. Jones and his company since 1985. Projects include *Blind Date*, *Another Evening/I Bow Down*, *Still/Here, You Walk?*, *Last Supper at Uncle Tom's Cabin/The Promised Land*, *How To Walk An Elephant*, and *We Set Out Early, Visibility Was Poor*. Other works with Bill T. Jones include projects at the Guthrie Theatre, Lyon Opera Ballet, Deutsche Opera Ballet (Berlin), Boston Ballet, Boston Lyric Opera, the Welsh dance company *Diversions*, and London's Contemporary Dance Trust. Robert has also worked with choreographers Trisha Brown, Doug Varone, Donna Uchizono, Larry Goldhuber, Heidi Latsky, Sean Curran, Molissa Fenley, Susan Marshall, Margo Sappington, Alonzo King and Joann Fregalette-Jansen. Additional credits include national and international opera companies, Broadway and regional theater. Mr. Wierzel is currently on the faculty of New York University's Tisch School of the Arts.

Additional Part-time Dance Program Faculty: Lillian Barbeito, Robbie Cook, James De Vries, June Duarte, Nick Duran, Monti Ellison, Lisa Gillespie, Shana Habel-Moreno, Holly Johnston, Melanie King, Denise Leitner-Starkopf, Sarah Mata Gabor, Maxine Mills, Jason Myhre, Jill Nunes-Jensen, Paige Porter, Kristen Smiarowski, Laura Smythe, Samantha Whidby, Ann Williamson

Staff:

Reina Cabebe, Administrative Assistant
Monti Ellison, Accompanist
Chia Hui Lin, Accompanist
Melanie King, Pilates Specialist
Mavis Rode, Physical Therapist
Valerie Spliny, Accompanist
Deanna Watkins, Accompanist

IT TAKES A VILLAGE....

A dance concert does not just happen, it is the culmination of hundreds of hours of work logged by choreographers, dancers, composers, lighting, costume and sound designers, as well as additional scores of hours of technical crew effort.

Likewise, a Dance Program does not just happen and LMU Dance is no exception. LMU Dance is the result of the combined efforts of hundreds of individual throughout the campus working together towards a common goal, the richest, deepest, and most profound educational experience we can provide for our students.

LMU Dance extends its sincerest thanks to each and every office and program on campus that enriches the lives of our students. The individual faculty and staff that comprise said offices are to be commended as well. The well being of every LMU student is the goal, and each of you meet the challenge with grace, compassion and dedication each and every day.

PRODUCTION CREW

Production Stage Managers.....Daniella Caputo-Noreiga, Brianna McLellen
Assistant Stage ManagersKrysta Calomeni, Morgan Clemenson, Madeline Hamill, Analisa Pardo

PREPARATION CREW

Lighting Design.....Johnny Garofalo
Costume Design.....Sara Clement
Costume Director.....Gwynne Clark
Sound Engineer.....David Karagianis
Costume Prep Crew.....Rachen Benzing, Mat James, Kate Poppen
Poster, Post Card Design.....Jenny Sotelo
Program.....Patrick Damon Rago
Videographer.....David Sukonick, Bolo Productions

RUNNING CREW

Light Board Operators.....Sarina Rameriez, Rachel Rivera
Sound Board Operator.....Angelica Migliazzi, Sierra Portera
Stage Crew.....Christina Kochenderfer, Danielle King, Sydney Kramer, Mandy Matthews, Sorelle McGill,
Beth McGowan, Kelsey Netting, Abigail Samson, Sorrelle McGill, Carie Whitlam
Wardrobe Crew.....Stephanie Brodie, Sydney Franz, Haley Gewant, Alyssa Iselli,
Josh Kilver, Justine Lutz, Rachel Rivera, Angela Rollins,
Julie Stathas, Jennifer Volanti, Natalie Weaver, Bennett Williams
House Managers.....Miranda Ordóñez, Montana Viveros

HOUSE PRODUCTION STAFF

Co-Chair, Theatre Arts and Dance/Director of Dance.....Damon Rago
Technical Director/ Theatre Manager.....F. Jason Shepard
Assistant Technical Director and Managing Electrician.....Robert Hillig
Costume Director.....Gwynne Clark
Costume Assistant.....Kate Popein
Costume Coordinators.....Rachel Benzing, Mat James
Musical Director.....David Karagianis
Production Manager.....Samantha Whidby
Dance Program Administrative Assistant.....Reina Cabebe

HOUSE PRODUCTION ASSISTANTS

Office Assistants.....Rachel Benzing, Cat Kamrath, Kendra Collins, Mathew Talaugon,
Jordynn Otto, Jessica Bowman, Devon Magee, Sydney Clemenson, Chelsea Rountree

D. What am I learning and what did I learn

The role of stage manager has made me respect everything that the production team and crew do offstage. Before this experience I couldn't have even known how much to thank them and their efforts. The show needs performers, but it wouldn't even be made possible without the great effort of the crew. I came into this internship with absolutely no concrete knowledge of the role just an eager curiosity to find out more. I learned that in order to be successful in the role and duties of a stage manager I had to fully accept and engage in that great responsibility. I had to be a very open and effective communicator. I learned to accept and receive feedback from everyone, but still lead the group with a steady hand.

E. What would I do differently

At certain stages of the concert, I had wished for moments where I could have changed something or executed something better. Now in a state of reflection, I don't regret any of the mistakes I made. All of those mistakes taught me something valuable about being a stage manager. I became a better stage manager when I failed at lighting a dance correctly. It forced me to work harder and not make that mistake the next time. If I was too quiet or soft spoken, I had to be better the very next time because the whole cast and crew were depending on me to get it right. I also learned to not take mistake personally. If you take it personally it begins to fester and create more of what you don't want. A better approach that I discovered in this process is to accept full responsibility for a mistake and immediately decide

to create a way to make amends for it, not necessarily through talking, but through your next actions. This process was such a fast and intense learning experience that the only way to grow was to push forward. It is important to say that I don't regret the mistakes in the concert because I didn't allow them to happen twice. At one point, I also thought it might have been more of a complete experience if I had only staged managed, and had not participated in the senior piece. Yet upon the completion of this project, I am happy to have the experience of both. It not only enriched my project by having both perspectives of the performer and the crew, but also created a nice sense of closure for my final project here at Loyola Marymount.

F. Brianna as a dancer . . . as a stage manager

The decision to both stage-manage and dance was not one where I initially knew what that entailed. Damon and I discussed the possibility of me participating in the senior piece, and fully managing the full production simultaneously. At the time we thought that for that one piece the assistant stage manager could take over for one piece. That logical reveals how little I knew about stage managing stepping into this learning process. Not only are the jobs of stage manager and assistant stage manager very different, those jobs don't even take place in the same location. The stage manager calls cues from the booth, while the assistant stage manager is her eyes and ears backstage. It wasn't until about a month before tech started that this was realized and Samantha very wisely choose Daniela to stage manage the first half while I was dancing, and then I would take over at the start of intermission.

Participating in this concert as both a dancer and a stage manager created sort of a dual reality for me. I was able to fully experience being a performer in the first half. I was able to check in with the crew at call time and then become a dancer in the group warm up. I am grateful for this last experience of being able to bond and dance with my class. The knowledge that this would be our last time on stage together made the piece come alive emotionally in a way I had never really experienced before. It made the idea of the thirteen women come alive for me. We are all embarking on our own paths and yet we have come together and touched each other's lives at a very pivotal moment in our existence. It makes the new path we are each heading toward more empowering and bittersweet at the same time. I think that was reflected in the composition and emotion of the piece. It may not have always been coherent, but the paths that led us to the final point of realization helped us grow and prepare for that next step. Having the moment as a group of coming face to face with the audience, we came face to face with the idea of heading out into our own life post college. We as a class greeted it with curiosity and courage. It was the perfect last moment to have on the LMU stage.

Then part two of my reality began and the focus of the concert changed. I mentally went from emotional performer to a direct leader. During the last two numbers of the first half, I mentally prepared for the switch by going through my cue sheets. Once Bill T. Jones's piece ended, my job began. I immediately kept time for intermission, got on the headset and began preparing for the second half. Once the audience was back in their seats, it was my call when to start. I entered a sort of hyperactive reality, at least compared to my normal temperament. It is a strange

feeling to have a production begin simply because you said go. I think that was the biggest change going from being a performer to a stage manager. As a dancer, the cast of your piece relies on you to play your part, you try your best and if you have an off night, it only affects a few. As a stage manager, you do not have that luxury. Both the cast and the crew completely depend on you to run the show accurately and smoothly. If you have an off night every one will know, and that will be the only reason the audience realizes that presence of the cue. Under no circumstances can you allow that to happen. It creates an intense experience of conducting the show.

The duality of my roles created a multidimensional experience. I experienced both sides of the stage. As a dancer, I was part of the cast who relied on the stage manager. It gave me a greater sense of purpose as a stage manager to make sure the show was running as effectively as possible. As my last senior project, I was a member of both the cast and crew. I got to investigate the stage one last time while also having the thrill of a completely new leadership experience.

G. Research

The Stage Manager for Dance Production

The role of a stage manager is vital to any live running production. Dancers who choose not to dance can make great stage managers for dance. They understand dance and that can be highly beneficial when running long productions. Outside of the realm of college dance stage managing positions are intense, but can be very rewarding stable sources of income. Katherine McDermott, a graduate of Oklahoma City University, realized early in her college career that a lifestyle of dance perhaps didn't fit her "practical nature of loathing auditions and enjoying food" (Hildebrand 30). She switched to learning management of the stage taking classes in "touring, presenting, sponsoring performances, stage craft, stage lighting, and contractual law for performers"(Hildebrand 30). She was able to work as a manager while still taking dance classes. Even at her current job working as a stage manager for Bill T. Jones/Arnie Zane Dance Company, she is allowed the privilege to attend some of the company classes. This may be an exciting alternative to being a dance performer. What exactly are the duties of a dance stage manager?

The Stage Manager's duties are not for the faint of heart. There are two modes of working: touring and creative production. During her touring part of the year Mc Dermott has 12 - 14 hour days and running 60 -80 shows a year (Hildebrand 30). Her duties on tour include a long list of coordinating the orchestra, costumes, props, lighting, and stage markers. She installs safety tape for the

dancers, focus lines for the lighting supervisor, creates shift plots and fly cue sheets and goes over everything with the crew; not only that but she also helps set up the orchestra pit and coordinates with the house manager and eventually call the cues for the show (Hildebrand 31). It is not all hard work and no play. Sometimes during tours she gets a mini break. During a European tour she got a week off to travel and special performances have taken her to remote corners of the world such as Australia. Not only does she enjoy her work of dance management but she gets to experience the world through dance as well. During the down season, She has a bit of a more normal life. When Bill T Jones is in process she becomes a sort of mediator. She records and keeps archives of the works in progress for Bill. He communicates his wants and needs to her and she updates the rest of the production design team, which includes the production manager, the lighting designer and supervisor, as well as costumes (Hildebrand 31). McDermott finds her artistic needs fulfilled in this line of work while also continuing her study of dance. Stage Managers hold a lot of responsibility, but also reap lots of rewards. For someone interested in work off stage is it important for them to realize that creativity is found there as well. A job like this allows a former performer to keep enjoying dance and being involved in the artistic process of creating works into a full show.

Laurie Kinckman, a Professional Stage Manager and Assistant Professor at the University of Wisconsin, talks about the skill set required in order to gain good employment as a stage manager in the real world. She says that the stage-managing as a profession can be a very competitive field (21). Yet it depends on your arena.

In smaller towns and venues, a good stage manager is always in need. In those smaller venues it is usually a solitary SM running many of the shows. Yet It is in the professional theatre companies across the states especially in arenas such as New York and Los Angeles where the stakes are much more competitive and the skill set needs to be working at a higher level. Stage managers not only have to have a certain skill set but it is one that also changes with the advent of new technology. Kinckman says all stage managers need to have a very clear sense of their duties. To her these duties include: speaking the language of all production, creating reports, organizing paperwork, calling cues, and a good ability to think, communicate, interact well with others (Kinckman 16-18). All the evidence points to the defining characteristic of a stage manager being able to mediate well between people and being able to command their respect and attention. The rest comes with education and experience. There are many ways to get well versed in the art of stage-managing. Kinckman focuses on undergraduate programs, but she herself studied stage-managing at the graduate level. In the United States about one hundred colleges offer stage-managing education (Kinckman 13). These schools have many different teaching methods and like in all things there is no one right path toward this type of education. Some focuses on a practical approach through mostly first hand experience and others are more theoretical knowledge that is received in courses and workshops. The main thing to remember is to get as broad a base of knowledge as you can. Because Stage Managing lies in the realm of entertainment, the more well rounded your knowledge is can only help. It is through gaining this important knowledge and experience that will make an inspiring stage manager a

competitive player for employment. Stage Managers work hard, but they also have their own experience of the creative process, and thereby play hard. It is a rewarding career rich with opportunities and discoveries to keep the mind and spirit mentally and spiritually evolving.

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Evaluation

From Professor Damon Rago, Director, Chair, Department of Theatre Arts & Dance: Dance

& Samantha Whidby, Production Manager

An Evening of Concert Dance December 2012

Brianna McLellan, Stage Manager

Reliability during pre-concert

Brianna was always present and on time and prepared for the task at hand.

Reliability during concert

Brianna was always present and on time and prepared for the task at hand.

She always had a very professional and positive attitude and saw to her responsibilities and the responsibilities of the crew effectively.

Mastery of job responsibilities

Brianna began this project with limited experience and exposure to the role.

Throughout the course of the concert, she developed a clear understanding of her role and the responsibilities contained therein. By concert's end, she effectively and efficiently managed a large cast and crew.

Primary natural attributes – strengths

Brianna's primary strengths include: attitude, willingness to take and apply notes, and desire to learn. She was always prepared and always on time/early. She was a skilled leader of others. She managed her dual role as a dancer and stage manager well.

Primary areas of challenge

Brianna's soft spoken nature is incongruous with necessary attributes of assertiveness and commanding presence needed in some Stage Management roles, she developed in this area throughout the show and was effective in this area by closing night

Overall assessment of performance of job

Using a traditional Academic Model for assessment, Brianna earned an A for her role as Stage Manager.

I. Journals

September 10th

My first day involved in production as the stage manager. Today we had a production meeting and met all the people who make this show possible. This year Roz is codirecting the show with Damon. Sam Whidby is the Production Manager and also my mentor in art of stagemanaging. Rob is the Theatre Electrician who works with Johnny the Lighting Designer. I met Sara and Gwen who are the costume designers. David, I already know is the musician.

My notes from the meeting go as follows:

Holly hasn't confirmed # of dancers in piece

Tech will happen in the order of the show

Prioritize show order – thinking Bill T Jones will end the 1st half so as to be the focus for intermission

Johnny needs tech on Nov. 26, 27, and 28 (with me calling pieces)

Thursday November 1 Convo – Run Through 12-2

(preferably in running order)

November 26th

My first official day in the theatre on the job. My position has changed slightly. Damon thought it wouldn't be a big deal for me to be in a number – that my ASM could jump in for me – not exactly. Thus, Holly's dance being in the first act – I will stage manage the 2nd half and my fellow stage manager Daniela Caputo will manage the first half. At first I was kind of bummed but after this first tech rehearsal, I thought it was probably a good idea to have a partner through this journey. Let's face it I had no idea what I was getting into. I thought a SM did something similar to an ASM backstage. I won't even be backstage because I will be commanding the troops from the booth. Not only that but I didn't realize that the SM calls all the different lighting cues. I thought there was 1 light cue and the rest was programmed to the music. Ha ha boy was I wrong. So on the first night I arrived early and Sam explained to me what cue sheets are and gave me an example cue sheet to kind of guide my own. I would be spending tech up at the light booth with Johnny. He would create the lighting for the pieces and we would record all the cues by giving them a number and a name. The name is to help identify when the cue should be. Okay not too shabby. I also met the light board operator, Angelica. Watching Johnny teach her, I got a really good picture of her job and everything she does. While, Johnny names of light numbers and commands, Angelica is his hands. Thus he can continually talk and light and form his art of lights. The first piece of the night to light was Barak Marshall's. So I happily took notes and recorded the name and number of the light cues. Solid. Then at the end they want to run the piece with the lights. Sure go ahead. Except who would be calling the lights? Oh me. Pysch! Luckily, because this was literally my first day on the job Barak was more than willing to call the cues, so I could take very specific notes on exactly where the light cues went. At this point, I was kind of freaking out. There are so many cues in this piece. Tomorrow I have to get a video from the showing to study. Then we lit Holly's piece. I switched places with Daniela and took basic notes with her, so we would have each

other's info in emergency or something. Next, came Jessica's piece. This five-minute piece almost had as many light cues as Barak's 15-minute piece. Deep breath. It's getting a little more intimidating. Jessica was great. During the run she specified where all the changes would be, so I could get great notes. Tomorrow I HAVE to go to the media lab and get videos so I can study where in the dance these cues go. Woah, this is cool but what have I gotten myself into?!

November 27th

Tonight, the soundboard operator Sierra had jazz, so I learned what goes on in that job. The music gets programmed into a playlist on an application called Qlab. They use it because it is really easy to program and use from concerts. It is different than iTunes. Each song of the playlist has to load before it can play, but once the board is ready all that is required is to hit the space bar. This program also allows David to adjust the sound levels as well. Tonight, we programmed lights for Lillian, Bill/Roz, Shannon, and JT's works. I helped out as soundboard operator during Bill's piece, as Daniela is calling that one. The Sierra got to tech and I was back down with Daniela and Johnny. Lillian's piece, I felt much more comfortable with. There weren't as many cues, and they were mostly really obvious signals for cues. There was another aspect to Lillian's she has the jellyfish that comes across the stage and we are lighting it using a follow spot. A follow spot is a separate kind of cue because a follow spot has it's own operators. Thus the follow spot standby and go cue are needed for this piece, as well as blue gels. Shannon's piece had a lot of cues too. At this point I think I will be watching these dances on my computer 24/7. Bill's piece has a total of like five cues. All of my pieces have at least ten; I have my work cut out for me. Shannon's piece has this big piece of long fabric, so I need to make sure ASMs and deck hands straighten out the curtains if they get moved around. The first six cues of the piece are auto follow so luckily I don't have to call as many. In this piece, the curtain reveals dancers in light - so I have to call lights before curtain. JT's piece being called by Daniela is really fun and the lights will be spectacular - there is a follow spot for Hannah in this piece. Follow spots are needed for both Lillian's and JT's.

Here are the notes for lighting:

- Put Hazer on the cage add small fan
- Touch focus all stage right
- Tape leg off leg 2 stages R
- Lost burn out on #1 boom stage right
- Swamp barrel in unit 4,5,6 boom 1 at 50 degrees
- Fix L332, LR132, L192
- Pin Curtains

Roz

- Color Correct Spent Days Box One quarter

JT

- Write 12 flashes

- 5 birdies on apron with quarter grip
 - Add 2 Follow spots
- Shannon
- Put frost in 313 and 323

November 28th

Tonight is mostly on Daniela because both Scott and Kristen's pieces are in the first half. I took secondary notes of the cues. Then at the end of the night was Andrew's piece. Wooah was that intense. It's going to be awesome. Johnny was a magician with the lights. Andrew was really great to work with. He stood next to me the whole time and helped me take great notes on where to call the cues – even down to the eight count. There is a lot of counting in this piece! Awesome guy and really helpful. Getting excited for the show! Tech run through tomorrow. I need to watch the videos and have my nerdy practice cueing sessions.

Notes:

Top hats and black wrap on deck units
 Refocus 311 to center aisle

November 29th

Tonight was the tech run of the first half. Daniela calling tonight. I danced in Holly's in our makeshift costumes, as there is nothing to go under the dress yet. I never really knew what the point of a Tech Run Through was for. I thought it should be the same as dress rehearsal. Little did I know. Tech run through are for the crew and specifically the stage manager to get the hang of calling the cues and if any changes need to be made to the light by the lighting designer. The rest of the crew really recognizes and identifies what needs to happen in the show. For example, in the first half the gels need to be for Scott's and Bill's pieces. They can't be in during any of the other numbers. The deck hands and ASM's get used to checking and unloading gels.

Notes:

Make sure ASMs know to keep curtains straight, mark spot with tape?
 pin up stage left in 1 curtain remove the glow tape x and paint it black paint the whole wall black
 black masking on stage right in 1
 fix stage shutter stage right something weird happening on square
 the stage right shutter is in channel 203

November 30th

My turn. Tonight I called the show. I literally feel like through the process this far I have been thrown cluelessly into all these new experiences. Last night, I was getting comfortable with the idea of my job. Tonight, definitely on edge but hopefully in a good way. Shannon's piece took a great deal of time. The first five auto follows I

mentioned at the beginning are not going to be auto follows. So both times we ran the dance – we were trying to figure markers to call the first five cues, otherwise it went pretty smoothly. Jessica's went next. The first couple of cues were fine because I had been watching the video. The ending got a little messy and some of the cues got changed a bit. Keep watching the video always. Lillian's went pretty smoothly, the follow spot needs a little more practice, and the attack cue needs to be right on the one. Andrew's piece was okay. I think my notes are fine, its just getting the timing just right – a hair off on a couple of cues. That fall away cue has to be right on the money. Barak's piece. It wasn't until two days ago, I realized I had to call music cues within the piece and the lighting cues. I spent earlier today trying to figure out where they were. This was definitely practice. Barak helped out a lot by helping me fix where the sound cues go. Parts of the piece I'm calling sound and lights together or after the fact and so on. Lots of adjusting on this piece. Some of my time at the end was right on. Practice, practice, practice. Monday its dress!

December 1st

Dark Day

December 2nd

Dark Day

December 3rd

1st dress. Dancing it was very exciting, we had full costumes for Holly's for the most part. Shannon's dance got really clear, comfortable calling. Jessica's is still lots of cues to call. Tomorrow we need to find a blue light. Supposedly the light from the computer screen is very distracting and it helps to print out notes and use a physical copy. I think that will help light the dance with its numerous fast cues. Lillian's is pretty straight forward. The follow spot is a little off, need to make note to remind them to put in the green frost gels. Andrew's felt good – except for fall away cue. Barak's still not perfect but getting better. I am getting a better feel for the timing. The sound cues are finally fitting in a bit better. The timing that came so easily on Friday isn't there anymore. Really have to pay attention to the fade-outs especially the ending and the catch cue. Will be better tomorrow. Today felt real. I had to call not just the cues but check with my great ASMs for dancers and quick changes. I am still not really calling the curtain because it is broken.

Lighting Notes:

Glow tape on Center line

Take Andrew Mask Line Off

Tripod stand really wobbly in JT's, intensity knob on big followspot

December 4th

Last Practice. Tonight I have one shot, unless I really mess something up. Tonight, I am for sure calling fade out and curtain cues. I still have to remain myself that I'm the one calling when to go for the start of each piece. I have to double check if dancers, sound, lights are all on standby. Shannon's good. Little early on the spread out, pretty minor. Jess's we added a stand up cue after diagonal entrance. Almost have the timing – but I missed Danielle's cue again. Lillian's solid, the follow spot is definitely looking good. Andrew's I don't know what happened. I followed my notes to a tee, but the dang fall away cue is wrong. We then decided to go back after Barak's to rerun Andrew's. Angelica and I figured out that one of the cues I had written down to call was an auto file, so no need to call and that is why the lights are always off. Ran again looked beautiful. No notes after that run! Barak's was solid except for the second mic cue could go faster and the music for the women's section needs to go right when they start to settle into position (waited a little to long). Few notes, but I'm ready to make tomorrow great.

December 5th

Opening Night. What I thought was a pretty good start ended up NOT. I did feel a little uneasy because the light board was having a hard time hearing my calls and a ton of my lighting cues had to be called twice. I knew it wasn't perfect but except for Angelica's double tap and a few late cues (because she heard me very delayed). Yet when I walked out of the booth, I didn't even know what had happened. Johnny reamed us. I hadn't realized anything was really that wrong. So apparently, I @#\$%ed the show. And the only notes I got were Jess and Andrew were totally wrong and the end of Barak's was sloppy. So . . . how to respond. At first, I was really upset and angry because it was completely my timing or fault, and belittling comments don't help either. Deep breath. Then, I decided to suck it up and act like a big kid. I am the Stage Manager and with that comes great responsibility – so whatever happened – it's on me. I have to fix it. So I'm going to accept that and I am going to get excited about making tomorrow's show brilliant. Reminder: Text Sam, need to go in and check light cues – it has to be perfect!

December 6th

Redemption! After opening night, I was determined to make sure the lighting was spot on. Besides going over cues, I got to the booth early and went over the dances I failed to light perfectly last night which were Andrew's, Jess's, and Barak's. When I arrived the light board, the light settings were completely different. The lights were in the right spot on any of the cues. Sam almost freaked out. Luckily, before any of us started screaming we talked to Johnny. Apparently after every show he changes the light board setting back to macro 2. Macro 2 is the neutral setting for the lights. So to focus the lights for our show we have to active Macro 1. Good thing to know. Now with the lights all set properly I decided to go throw the number with the

videos I had of each of the pieces. Angelic and I completely went through Andrew, Jess, and Barak. The reason Andrew's was off the night before is because I was calling an auto cue, figures – thus they were wrong because we were always a cue ahead. I completely missed warmup but it was totally worth the extra prep! I felt good about going into the night but was still a little bit on edge. Ran to the dressing room threw my costume on and headed backstage. Luckily for me, a light had to be fixed backstage – so hello warmup time (enough to get ready but I didn't even have any time to get nervous). Felt solid. I was going to make the night happen. Holly's piece went off without any major hitches, it felt great! Also was able to fix the spacing, so tonight Chelsea's head didn't get stepped on. Yay! Felt really together and meaningful. Next, prepared myself for Part II of my double life in An Evening of Concert Dance. Dun Dun Dun the anticipation of the night killed me but guess what? I NAILED IT! Spot on in EVERY piece. I couldn't be more relieved and estactic in my whole life. Still it wouldn't be official until I heard from Johnny. Of course he took forever to wrap up conversation leaving us waiting with baited breath. The reason he wasn't too hurried to stop talking is because the lighting was awesome, his words not mine. Yay! Not only was the lighting awesome the Videographer filmed on this crazy night as well! Whew! I had come back from the depths of stage manager failure to redeem myself in the eyes of my production manager and lighting designer. It feels like from last night to the end of tonight has been this long journey. Earlier today, I read a quote "If you've never failed, you've never tried anything new" and then it showed all these brilliant famous people who had failed at one point in their life or other and came back a success like Albert Einstein and Michael Jordan. Anyway I thought to myself okay I failed as a Stage Manager and I can forgive myself for that, but now – tonight- I needed to be the phoenix that has risen from the ashes and redeem peoples faith in me. THANK goodness I was able to do that. Johnny's reaction after the show was what I had been visualizing all day long. As silly as this may sound, I really proved something to myself today. I proved that after a major mess up and reeming from the boss – instead of getting upset and wallowing – I wouldn't even allow myself to go there – I accepted the responsibility for the big mistake and I decided to get excited about putting on a great show and nailing it. I wouldn't even allow myself to vent to anyone about it because I felt like if I talked about it – it would make it more real and I didn't want them thinking or creating any kind of negative energy toward the lighting. And it worked, I made it happen – that proved something to me about myself and my ability to rise from the challenge. NOW going into the final 3 shows, I can't get to cozy but I have the security of a job well done – and I have to stay on edge a bit to be able to perform at the same level again.

Dec 7

The night everyone and their mother is here! Holly's number felt extremely passionate probably from releasing some of the pent up nervous energy of performing for loved ones. Nervous about performing as excellent a sequel to the prior night. Tonight was good. Only two notes: weird cue in timing of shannon's, a little late on the fade out in Barak's piece. The girls were early in the music – lesson

learned fade out with the dancers not the music! Studio Blessing time! Time to drum and celebrate graduating – even though my internship isn't even over yet. Enjoying more the role as stage manager now and getting to put on the show everynight! It's strange to think there are only two left. This process has been long and short at the same time.

Dec 8

Concluding the final day of performance.

Show 1 was strange the timing and energy were definitely different. For the senior dance the timing was a bit strange but sentimental after our group huddle. Then cueing the last half of the show felt surreal but timing went really well without any follies.

After warmup the final performance got kicked off with a Damon tradition. We all started singing in three groups after different rounds, us seniors, gathered in the center- and the whole group gradually ended up on the same phrase and started the whole kissing circle around us. Very sweet and surreal send off into the performance.

The senior dance felt like a big release not without sentimentality but with great feeling. Especially the last moment when we all kind of charge toward the audience and have a stare down, to know it would be the last, made it precious.

The second half I was ready to nail! I was wired and the booth babes didn't even know what to do with me and number, after number went so well – a perfect finish, just as well if not better than thursday night!

Had great conversations with Johnny and Sam about the great run of the show. He even said nights like the opening night happen. (Only because we were able to make the rest of the show run smoothly!) YAY! Feeling bittersweet about the end! Exciting info – could stage manager the piece that goes to ACDF!

Dance research

On stage managers

<http://0-ehis.ebscohost.com.linus.lmu.edu/eds/pdfviewer/pdfviewer?sid=637c484b-0fce-4f91-a531-1e29193eb0b4%40sessionmgr11&vid=4&hid=5>

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Kincman, Laurie. "STOCKING The Hit: UNDERGRADUATE STAGE MANAGEMENT TRAINING IN THE UNITED STATES." TD&T: Theatre Design & Technology 46.4 (2010): 11-21. International Bibliography of Theatre & Dance with Full Text. Web. 12 Dec. 2012.

III. Dance Perspectives Essay & Course Reflections

Bliss

There are two paths people take when choosing a career: following that which brings money or following that which brings joy. The highly acknowledged mythologist and professor, Joseph Campbell, is famous for his phrase, "Follow your bliss." This is the advice he readily gives college students after years of advising them how to direct their careers and lives after school. In order to create a fulfilled and meaningful life a person needs a driving force. For Joseph Campbell, Bliss should be the navigating force of life. By creating a life driven by bliss, the focus becomes the growth of the whole person. This is a deeper way to embody the human experience because the individual is intrinsically motivated through life. Dance will be the lens through which this theory of bliss can be applied.

Joseph Campbell uses myths as guidelines to search for and experience meaning in the world. All the rich ancient stories from different religions and cultures give us clues to how to live spiritually and meaningfully. It is through his extensive journey of sifting through thousands of years of myths and an enormous amount of knowledge of other cultures lifestyles, that Campbell finds myth a fascinating and practical way to learn how to experience life, gain wisdom, and see spiritual potentials ¹. For Campbell, the way he is able to summarize all his knowledge into sound advice for the young twenty something person is to "follow your bliss". Campbell states, "'Bliss is that deep sense of being present, of doing what you absolutely must do to be yourself" ². He describes this feeling as when he

¹ Joseph Campbell, *The Power of Myth* (New York : Broadway Books, 2001), 5-10.

² Joseph Campbell, *Pathways to Bliss: Mythology and Personal Transformation* (Novato, Ca : New World Library, 2004), xxviii.

is talking to someone about something they've felt compelled by and suddenly "their eyes light up, their complexion changes, and you see this life force of opportunity open up"³. When a person finds that feeling or force of being so alive and so awake, that is their bliss. It is something that resonates with them. That is the moment to hang on to and follow in life. "Go where your body and soul want to go ... and don't let anyone throw you off "⁴. This is going to be something completely individual different for every single person, but every single person should pay attention to little moments of intuition they have on an everyday basis in order to come to a knowledge of their own bliss.

Now, when a person finally has knowledge of their own bliss and has found that radiant sense of being alive, they must follow it. When a person follows this sense of intuition, they come in to their bliss. They center their lives on experiencing their bliss. For example,

"In the Middle Ages, a favorite image that occurs in many, many contexts is the wheel of fortune. There's this hub of the wheel, and there is the revolving rim of the wheel. If you are at the rim of the wheel of fortune you are either above going down or at the bottom coming up. But if you are at the hub, you are at the same place all the time ... I take you as my center, and you are my bliss, not the wealth that you might bring me, not the social prestige, but you." ⁵

³ Ibid., 110-120.

⁴ Campbell, *Power of Myth*, 118.

⁵ Ibid., 118.

Thus, finding and living by bliss creates a center or foundation that a person can live by. By choosing a person's own form of bliss no matter what happens in the world, socially or economically, that person can find fulfillment in what they do. One day a person might be rich, the next in ruin – but always there is this driving life force that is centering a person whatever circumstance avails. So many people choose a secure job that will support them, but eventually become tired and are never quite satisfied. They don't know what they're missing because they have never searched for their own bliss. They're indecisive and go wherever the wind takes them until one day maybe they are able to find they're calling. "In the west, you have the liberty and the obligation of finding out what your destiny is. You can discover it for yourself. But do you?"⁶ In today's society it is vitally important to work on the personal and sacred journey of one's own state of bliss and spiritual fulfillment. It gets lost in the fast paced environment of the day-to-day social and economic state. It gets brushed aside as unnecessary or not vital to the order of the day. In reality, it is the only thing that matters. Bliss is essential to life because it brings you back to your essence of being alive.

A common dilemma is that even if someone has found their bliss they haven't found support to pursue it. It is an important part of life to be able to find the courage to pursue bliss. Campbell likes to phrase this as "answering the call". He believes when this happens a person "is drawn into a relationship with forces that are not rightly understood . . . They are the result of suppressed desires and

⁶ Campbell, *Pathways to Bliss*, 111.

conflicts. They are ripples on the surface of life".⁷ These forces are bliss and ripples are the life force coming into being. When the call is answered or the bliss followed, we cross a sort of "threshold" where you find a oneness with your bliss. This can scare you by leading you to unexpected places but ultimately it tests you, by taking the risk toward your own fulfillment. There are serious consequences whether you heed the call or not. Heeding the call will test you and take you on a journey "to self realization and initiation into the mysteries of life".⁸ These are an altogether different set of consequences to not heeding to the call. For example, Campbell interviewed an elderly lady feeling like she had missed out on her own life. She came to remember a time when she was a young girl walking in the woods and heard this distant music calling her. She never pursued whatever was calling her and because of the lack of following that magical moment for her she "experienced a kind of drying up and a sense of life lost".⁹ No one wants to go through life feeling as if they missed their time. It takes great risk and faith to follow bliss, but ultimately it will help shape your own human experience through the fulfillment of your own destiny.

To further explore this idea, dance will be the illustration of bliss. For a dancer, their bliss in life is dance. It is guiding their life and they are in turn invigorated by it. It compels the dancer towards their own unique life path. It doesn't matter whether they make a lot of money or not because that changes

⁷ Joseph Campbell, *The Hero With A Thousand Faces* (Princeton: Princeton University Press, 1968), 51.

⁸ Campbell, *Pathways to Bliss*, 115.

⁹ Ibid, 114.

throughout life. Dance is the rock in their life. It is their steadfast. No matter what tragedies or success befall them, they have dance to enrich their lives and evolve.

In Ron Austin's *In a New Light* he speaks of a certain principle that creates spiritual foundations in the making of art. He applies spirituality to art in a way that is an extension of Campbell. His foremost principle is simply being able to be in a fully realized awake state as often as possible. In this state he wants a person to be radiantly present but in a kind of meditative state where they're "emptying . . . preconceptions".¹⁰ It is in this open state we can observe and absorb with an open mind and invigorated spirit. This is the space where spiritually founded art is created. The art, as their bliss, allows the artist to realize this state and infuse the audience with their "awakeness". This awakeness is realizing a state of bliss intuitively somewhere within. You are responding to the art because it was infused with some sort of bliss that resonates with your own. It is vital that the artist is working from a place of bliss in order to reach the audience in a powerful way. It is because of this aware sensitivity that artists are sometimes more in tune with their bliss. They have to follow the direction the art is taking them in order to pursue and thrive in a state of bliss.

So to directly apply the artist's use of bliss in dance, Bessie Schoenberg from Martha Graham's Company will act as a sort of case study. When Bessie was a little girl she grew up in a family of means. It was an upper class non-dancing family, but Bessie had always found dance as a "way of being" since she was very young. She

¹⁰ Ron Austin, *In A New Light: Spirituality and the Media Arts* (Grand Rapids Michigan: William B. Eerdmans Pub. Co., 2007), 50.

didn't really think about it in terms of technical dance, but it was just what welled up in her naturally and organically.¹¹ She didn't want to do anything else and was naturally always drawn to dance, thus her bliss. At age nine, there was a discussion in her family whether or not she should go to an opera ballet school. The idea was dismissed as being low class and therefore unacceptable. Yet she was allowed an outlet in the form of Dalcroze, which was a type of extracurricular movement activity that included aspects of dance and gymnastics. She was so deeply involved with the opportunity that Dalcroze gave her, that she was distracted at school and as a result her parents took her out.¹²

She didn't begin dancing again until she moved to Eugene, Oregon where she met Martha Hill. It was during this time that she started serious technique training and took all the dance classes she could. Martha Hill after about two years of teaching Bessie in Oregon wanted to move back to New York to be apart of the dance sphere. Only by pure determination and sense of what she should be doing was Bessie able to follow Martha there. Even though Bessie had no money, her vivacity and single mindedness got her five hundred dollars from the bank because she "believed she had talent" and so convinced the banker too. It all came from a knowledge and pursuit of her bliss. She didn't have the means but that didn't dissuade her. She made a way for herself.

In New York, Bessie was able to get a scholarship to study and take class with Martha Graham. It took courage to follow her bliss to an unknown city, but through

¹¹ Bessie Schoenberg, Meg Eginton and John Howell, "A Lifetime of Dance", *Performing Arts Journal* 4 (1979), 106.

¹² *Ibid.*, 107-108.

faith that New York was where she was suppose to be; she created a career path of her own. Both Bessie and Martha Hill eventually became company members. Bessie explained, "I was not very philosophical about the future or where I was headed as long as I was going to do more of what I was doing" ¹³. She was successful because she had found her bliss and recognized it deeply enough to follow it and engage it.

Later on, she developed a bad knee injury that would ultimately stop her from dancing professionally ever again. This frustrated her very much; she thought she was going to be able to recover, but when she realized she couldn't she found a way to bring her bliss back into her life. She received a job-teaching dance at Sarah Lawrence College and through trial and error found that she could really love the work she was doing again. She specialized in teaching dance composition and was able to share and put her love of dance into her teaching style. She remarked, "It was really fun because I meant to do what I was doing"¹⁴ She was able to explore more deeply aspects of dance now that she was sharing the ideas of dance, like kinesthetic thinking. So by following dance, she risked and ultimately found a life that she wanted to live. She grew from moving as a performer to a teacher. Her individual growth as an artist and person would never have been the same had she initially allowed her parents or lack of means do the thinking for her. Her rollercoaster journey and dream taught her "... to be happy with danger, to be comfortable with the unexpected, to be alert, alive and now."¹⁵ This completely embodies Campbell's basic theory on how to live. She created the life she wanted to have and was

¹³ Ibid., 111.

¹⁴ Ibid., 113.

¹⁵ Ibid., 115.

therefore content and found value in her life. Living is being connected to your own state of bliss.

So when you are deciding which way to proceed in life, be it an everyday moment or a career path, make sure that what you are doing enables a sense of bliss and those moments of bliss give meaning to your life. The life you crave can come into reality no matter the economic or social structures. "Follow your bliss. You'll have moments when you'll experience bliss. And when that goes away, what happens to it? Just stay with it, and there's more security in that than in finding out where the money is going to come from next year."¹⁶ Like the medieval wheel of fortune, one day you're up the next day you're down; but you can hold on to that thing that creates bliss for you in the midst of all that. In holding on to that bliss, you grow as a person and find joy and faith in the life you're living.

¹⁶ Campbell, *Pathways to Bliss*, xxiv.

Summary of Dance Studies

Fundamentals of Dance Composition I and II

- Students were introduced to the art of dance composition by focusing on three elements space, time and energy
- Prompted Improv was used to play with new movement patterns and new dynamics
- We began using dance vocabulary and making purely movement based observations instead of just noticing what we liked
- Created group and partner studies with movement themes or certain intentions
- Created solo work out of natural movement style and changed it with help from instructor to incorporate compositional devices
- Began to write about dance in a very detailed and expressive way, capturing and talking about each moment through the lens of spatial pathways, energy dynamics, and the tempo of time used

Dance Styles and Forms

- Styles and forms took what information learned from Laban and Fundamentals and took it a step further, diving deeper into composition
- We played with using the choreographic process as an outline for in class choreographic projects
- The choreographic process starts with an idea, is followed by research, then exploration and development which is slowly realized through refinement, revision, and performance
- Being comfortable with the development of the process we proceeded into discovering compositional devices
- Compositional devices such as transposition, augmentation, inversion
- Class was used as a lab where we previewed work and got feedback for clarity of content and form
- Overcame or acknowledged the fear of risk in art

Laban Movement Analysis

- Studied Laban the man and his system of notation
- Looked at the life of Laban and how his philosophy of movement was perpetuated and preserved
- Laban looks at movement by use of space, time, effort, and shape
- Learned basic process of notating: space by pathways and levels, effort by direct/indirect and bound/free flow energy qualities
- Identified personal movement habits in energy and space through improvisation
- Switching certain movement qualities can be a choreographic tool
- Use external inspiration to develop a piece to work with movement style with use of qualities that aren't habitual

Music for Dance/ Drumming IN PROCESS

To Dance is Human: Dance, Culture, and Society

- Presented us with an challenge to be a fully awake human beings with a sensitivity to the cultural and social markers of others
- Revealed our own prejudices from a subconscious to conscious level
- Through speakers experienced many different cultural approaches to life
- Through different cultural dances are able to relate more to the culture itself
- Identified our own cultural markers
- Shared personal stories which created a new space of empathy and understanding with other classmates
- Became more respectful of cultures/values that don't relate to our own
- Identify as human beings and with greater understanding of fellow human beings resolve conflict peacefully

Dance History

- Trailed dance from its formal beginnings in the royal courts of France to the great assortment of genres recognized today
- Had a focus of the development of ballet and how it was a foundation for other styles like modern
- Modern dance creating its own identity away from ballet and its founders
- Jazz and Hip-hop as forms that developed socially in urban settings
- Video was a major learning platform in order to see how each genre's movement developed
- Giving dancer a working knowledge of the history of their craft by recognizing major turning points in history and iconic choreographers and performers

Kinesiology I

- Kinesiology is the science of the study of movement. The class explored this by developing knowledge of anatomy of the body in order to understand how movement works through multiple body systems.
- The joints of the body were analyzed through levers in order to display how the musculoskeletal system creates movement
- All movement is initiated at the cellular level in which the study of glucose metabolism explains how our body produces that energy to move
- Nutrition affects how ATP in our body is produced and therefore is crucial to a healthy body that dances rigorously
- These subjects were all approached to the dancing body in order to inform against illness, injury, health, and prevention.

Principles of Teaching

- Learned how to develop a lesson plan

- Begin development of plan with a clear objective and outcome for students
- Apply lesson to different dance styles and elements of dance
- Sequence lesson by physical progression (warm-up, across the floor, center work, and cool down)
- Able to incorporate public education standards within the lesson based on level and age group
- Assess lesson plan with student feedback, and own personal questions and observations to evaluate the merit of lesson and impact on students
- Understand the development of children's learning skills
- Understand the place dance has as a subject in the public school system
- Develop a teaching philosophy based on personal experience and mission using teaching methods discussed in class

Principles of Movement

- Introduced to student methods of dance conditioning
- Introduced student to body movement systems from Irmgard Bartineff, Erik Franklin, and Joseph Pilates
- Introduced to types of conditioning including neuromuscular, aerobic, strength building, endurance, flexibility and alignment
- Introduced to principles of conditioning: accommodation, reversibility, specificity, progressive, and compensation
- Learn how to care for own body's needs as well as further developing the body by creating exercise routines for needs
- Learn how to use props to aid in conditioning such as the theraband, foam roller, and Franklin balls

Dance as Social Action

- This class focused on how to use dance in a community for social enlightenment and change
- We explored introducing dance into the public school system to help the community approach social issues with creativity. It also strove to demonstrate the importance dance has in cognitive learning for young students as well as physical and emotional benefits.
- We dove deeply into the social issues faced by middle school children and experimented with different approaches to lesson plans. Each revision of the lesson plan developed an emphasis on a deeply scaffolded teaching method.
- The lesson plans were then analyzed from the perspective of the public school student and designed around what the class thought would socially benefit them most and what knowledge the class wanted to impact the children with.
- Ultimately, Dance as Social Action promoted the importance dance can have in a public educational institution by developing the growth of the whole child through multiple levels of cognitive, emotional, and physical learning.

Phil Of Art/ Italian Renaissance Art

- This course began by laying down a foundational knowledge of the elements of Renaissance Architecture, Painting, & Sculpture
- Time period characteristics and doctrines were established
- Once the foundational knowledge was set, the class evaluated art through class discussion using an objective historical style perspective as well as subjective reactions to the work and the work's meaning
- This was further aided by visits to museums and churches each week to intimately encounter and respond to works of art
- This experience was able to deepen the response to renaissance art by making it accessible through its history and style. Then the class was able to encounter the art at a mindful level and respond to its validity as art and not just its antiqueness.

Careers on Dance

- This class is enriched with preparing the pre-professional dancer with professional skills
- It polishes the materials needed to work as a dancer such as: the biography, resume, headshot, reel, introductory and follow up letters
- These materials are assessed in class open forums that are then tailored to both concert and commercial interests
- It mentally prepares the dancer for beginning their career through research and organization of these materials to network and communicate in order to book jobs

Events Management

- This class focused on the skills needed to imagine, plan, and conduct an event.
- The event management covered everything from the idea to the finished event
- In order to accomplish those goals we learned:
 - o To deeply research the kind of event we are imagine and what we can find to make it a reality
 - o How to plan and use a budget,
 - o Create a timeline for the course of the event,
 - o How get and write to sponsors of the event
 - o Figure out all the venue and equipment requirements
 - o Staffing requirements
 - o Create professional invitations and advertising
 - o Create surveys for feed back
- The class planned and threw a student business networking event
- Each student created and thoroughly put together own special event
- Event planning became an accessible feat which can be put toward use in any type of career, especially dance exhibitions or shows

Choreographer's Workshop

- Introduced the amateur choreographer to choreographic process

- Presented different approaches of creating movement and developing it through styles and forms, improv, technique, intention, and music
- Students auditioned their own casts, coordinated and conducted rehearsals with cast
- In rounds presented ongoing piece to faculty panel and received feedback
- As pieces developed mentors were assigned and helped the choreographer develop in composition and intention of their work
- This whole process helped find the choreographer's own perspective and voice as a concert dance artist

Musical Theatre

- Expanded knowledge of the history of musical theatre. This is especially important in this field because musical theatre's style is its history and technique.
- History of iconic shows on Broadway such as West Side Story, Chicago, and Singin' In The Rain
- Development in the portrayal of characters and how this affects their movement and attitude; creating an ability for the dancer to fully "be" character (instead of acting like the character, but actually be the character themselves)
- Worked on singing and acting on top of the dancing to fully create the complete musical theatre character
- Analyzed where the eyes were focused during performance and how that affects the character's relationship with the audience
- Improvised to musical theatre songs with knowledge of the different style changes
- Individually choreographed and portrayed an assigned song and character through an interpretation of its origination and history

Ballet

Tekla Kostek:

- Pursued advancement of ballet's codified steps through pursuing purely technique
- Focus was to leave out everyday concerns and focus on doing technique because the way you approach your form is your technique
- Musicality drives ballet, you move according to the notes making one really have to pay attention to the connection of step of notes
- Dance through ballet class and perform
- Opened to doing pure technique using philosophical ideas

Scott Heizerling:

- Focused on how our mental processes help or hinder our ballet study
- Developed technique in a systematic way each week to strengthen and develop musculature
- Developed emotional content for each exercise, to perform ballet always

Lillian Barbeito:

IN PROCESS

Modern

Damon Rago:

- Introduced to the world of modern and its unique athleticism
- Introduced head- tail connection and its importance for inverting and swings
- Developed new strength and modern movement vocabulary
- Floor work used arm strength that I never had experienced before, began to start developing strength to bare weight in my arms
- Developed technique on how to roll through positions on the floor
- Further developed the use of core especially in jumping
- By surrendering to new movement vocabulary became more focused and alert

Lillian Barbeito:

- Introduced countertechnique, or using alignment and opposing forces to move with minimal effort
- Develop floor technique with highly articulated musculature
- Work on performance qualities especially by using the eyes
- Developed partner work
- Look at modern as an experimental movement lab playing with the initiation for movement comes from
- Analyze the contrast between the freeform quality of countertechnique with muscular efforting
- Develop multidimensional awareness of the body, energy, mind, as well as the task (noticing all but not necessarily focusing on all)

Holly Johnston:

IN PROCESS

Jazz

Paige Porter:

- Has a deep focus on specificity both on dance intention, and technique
- Worked on clarity of jazz vocabulary by being highly aware of the space with the eyes
- Breaking down dynamics in a new way with focus on use of efforting to heighten technique

Jason Myhre:

- Introduced us to very high pace professional environment
- Had to be disciplined enough to warm ourselves up as if we were attending an audition
- Fast paced combos focusing on developing technique and performance
- Used video to fix technical and performance hindrances
- Performed a variety of jazz styles, receiving class feedback
- Help set choreography for his current projects

Yoga for Dancers

- Experienced yoga as not just a form of conditioning the body but also connecting the mind and spirit to what the body is doing using philosophy of yoga
- Used different breathing techniques for different responses from the nervous system
- Developed knowledge of yoga asanas/ poses and Sanskrit name
- Yoga doesn't just tone the external body but there is a focus on toning and condition the internal body toward optimal health
- Record observations from each class in order to help study bodies own imbalances and needs
- Create our own yoga practice to continue an educated daily practice
- Use yoga literature to further enhance yoga study and experience
- Yoga can be used as a cure to daily ailments

Martial Arts
IN PROCESS

IV. Aesthetic Statement

The aesthetic of dance is found in its essence, its soul. Dance is an art form where the medium is the artist. Thus the artist shares with the viewer a very intimate and personal moment, not with paint or clay, but with their whole body, their whole being. Dance is magical because the art and the artist aren't separate. The artist can't hide while the audience receives their work. They are the work, and that is exhilarating. Dance expresses the beauty of a fully embodied human experience. Its art lives in a live body that you experience right before your eyes. Through the artist's experience the audience can connect back to an awareness of the life force in their own bodies. In truly brilliant dance, an observer can have both a physical and emotional response to what another human can create, simply with their own body. It is those moments of encountering artistic fulfillment that makes dance come alive.

I experience occasions of this when observing work by Crystal Pike and Sylvie Guillem. Crystal Pike is a highly inventive choreographer that has choreographed all over the world in critically acclaimed companies such as Netherlands Dans Theatre and Cedar Lake Contemporary Ballet. She currently is the artistic director of Kidd Pivot. I was introduced to Kidd Pivot with *Lost Action* at one of their performances at Royce Hall. I had no idea what to expect, but what I encountered was unlike anything I had ever experienced before. The movement itself was so fluid and inventive that I was mesmerized the entire length of the seventy minute piece. The fluid progression and complexity of the forms created an intense emotional performance. It was able to express a highly captivating story of

of loss by creating a sensation of moving backwards and falling down in a very original matter. The dance doesn't have classified forms, but is rife with creativity and genuine emotion emotion and reaction. On the other side of the spectrum, there is the brilliant Sylvie Guillem. She is a famous ballerina of the Paris Opera that slowly moved into exploring contemporary vocabulary through the likes of William Forsythe. When I watch Sylvie, it doesn't matter the genre, her movement style is completely awe-inspiring. She is perfection. She makes movement seem self-indulgent. Her technique and use of her incredible flexibility further excentuate her captivating performance. As an audience member, I am drawn to dancers with great long extensions and fluid technique of which Sylvie Guillem is the epitome of. As a dancer, I similarly gravitate toward movement that is luxurious. I like to dance in direct and bound movement with not a whole lot of focus on weight or time, almost as if I were in slow motion but out of the context of time. A movement style that uses a contrast between full extension and deep flexion and is centered in strong performance. It is this type of movement that I find ineffable.

Contemporary is my favorite genre because there are no restrictions. It is very open and allows for great diversity, but also requires technique. Personally, as a choreographer, I don't like to have restrict movement invention by a particular genre. Contemporary represents a fusion of dance styles in order to create something spectacularly new, movement vocabulary that inspires imagination.

My aesthetics stem from my other interests, particularly my love of traveling and encountering diverse cultures. Both, traveling and dance give me a similar experience of living life "full out". In travel, all the experiences are new and fresh

creating a dynamic sense of excitement and wonder of the world. It is a form of extreme sensory living. It inspires exploration and insight that invites personal growth and insight. That is why I think dance and travel experiences are so compatible. In my desire to be open to new and diverse experiences, I have very broad base of genres that I enjoy. I don't like to limit myself by genre either, because it also depends on the interpretation of the genre. In one version I might loathe it and in another the reverse could be true. At this stage in my aesthetic view, I prefer to keep a relatively open ended view of genres, because I don't think I have necessarily experienced enough of one genre in my life to rule anything out.

The most important aspect of dance aesthetic is what the dancer brings to the work. I love seeing how different bodies interpret movement. A dancer should make the choreography adapt to their body, in their own individual and unique way – with out of course changing the choreographer's intentions for the movement. Each person's distinctive voice should be infused in the dance. Art is meant to move the audience out of their daily mindset. It is this kind of awakening that can create a more realized human experience, and is what I believe is the function of art.